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J. Humfrey Anger

A KEY

to the Exercises in Part II

of

A Treatise on Harmony

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A KEY
TO THE EXERCISES IN
PART II
— OF —
A TREATISE ON
HARMONY

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PREFACE

To the purpose, the double purpose, of a Key, and to the use, the proper use, of the same, reference was made in the Preface to the Key to Part I. Reference was also made to the fact that the great majority of the exercises may be harmonized satisfactorily in more ways than one; but, that the solution given is regarded by the author as being the most desirable one in the interests of the student.

In addition to the above, two other points arise in connection with the exercises in Part II, to which a brief reference must be made. In the first place, it has been thought well to symbolize only the chord or chords under consideration in each chapter; for, the student should be thoroughly familiar with the various chords which have been previously considered. In the second place, in regard to the figuring of auxiliary notes, and in accordance with a very general law, the accented ornamentations alone are represented in the figures.

To Miss N. R. Hearn, for indefatigable clerical work, the acknowledgments and thanks of the author are due, and are herewith cordially tendered.

Toronto, Canada
March 24th, 1913

CHAPTER XII

SECONDARY SEVENTHS

(Pages 198-204)

I

1. (a) F, II_7 ; B \flat , VI_7 ; E \flat , III_7 . (b) D, II_7^1 ; G, VI_7^1 ; C, III_7^1 . (c) B \flat , II_7^2 ; E \flat , VI_7^2 ; A \flat , III_7^2 . (d) G, II_7^3 ; C, VI_7^3 ; F, III_7^3 .

2.

(a)

A+ II_7 II_7^1

II_7^2 II_7^3

(b)

A- II_7 II_7^1

4/3 II_7^2 7/# 4/2 II_7^3 6/5

3.

(a) (b) (c)

7 7 6 7 7 7 7

$\text{G}^+ \text{I} \text{II}_7$ $\text{F}^+ \text{I} \text{II}_7$ $\text{D}^+ \text{VI} \text{II}_7$

(d) (e) (f)

6 7 7 7 7 6 7 8 7

$\text{Bb}^+ \text{VI}^1 \text{II}_7$ $\text{A}^+ \text{IV} \text{II}_7$ $\text{Eb}^+ \text{IV}^1 \text{II}_7$

* In Exercises 3 and 4, a different chord of preparation has been employed in each example, in order that the student may become familiar with the various chords available for introducing the discord; it must not be supposed, however, that they are all equally effective. In Exercises 5 and 6, the tonic chord alone is employed for preparing the dissonance, except in example (d), Exercise 6.

4. (a) (b) (c)

Fingering numbers: 7 7 #, 6 7 7 #, 7 7 #

Chord symbols: E-I II₇, D-I¹ II₇, B-VI II₇

(d) (e) (f)

Fingering numbers: 6 7 7 #, 7 7 #, 6 7 8 7 -

Chord symbols: G-VI¹ II₇, F#-IV II₇, C-IV¹ II₇

5. (a) (b) (c)

Fingering numbers: 6 5, 4 7 3, 4 6 5

Chord symbols: G+ II₇¹, D+ II₇², A+ II₇³

(d) (e) (f)

4 6 4 3 - 6 6 6 7
2 5 3 5

F⁺ B^{b+} E^{b+}
II₇³ II₇² II₇¹

6. (a) (b) (c)

6 # - 6 4 7 4 6
5 5 3 # 2 5

E⁻ B⁻ F[#]
II₇¹ II₇² II₇³

(d) (e) (f)

4 6 4 7 6 8 7
2 5 3 # 5 # -

D⁻ G⁻ C⁻
II₇³ II₇² II₇¹

7.

6 7 7 6 7 7 - 6 7 7

G⁺ II₇ E⁻ II₇ G⁺ II₇

8.

7 7 7 7 7 7 7 7 6 8 7

D⁺ VI₇ II₇ V₇ I₇ IV₇ (L_{O7} V₇ B⁻ D⁺ II₇ II₇¹)

9.

4 6 6 4 6 4 6

F⁺ II₇³ L_{O7}³ C⁺ II₇³ F⁺

6 6 # 6 4 6 7 7

5
D-
(L₇¹
II₇¹

F+

II₇

10.

6 6 7 7 6 6

5
B^b+
II₇¹

F+

II₇

II₇¹

B+

4 6 4 6 4 6 4 6 7

2 5 2 5 2 5 2 3 4 3

IV₇³ L₀₇¹ III₇³ VI₇¹ II₇³ V₇¹

E^b+

B^b+
II₀₇²

11.

$E-$ Π_7^3 IV^6 Π_7

Π_7

12.

$D-$ V_7^3 I_7^1 $(IV_7^3 \Pi_7^3)$ $F+$ V_7^1 I_7^3

* An effective use of a very exceptional chord.

(c)

4/3

E+ IV_7^2 L_{O7} III_7^2 VI_7 II_7^2 V_7

(d)

4/3

E+ IV_7 L_{O7}^2 III_7 VI_7^2 II_7 V_7^2

14. (a)

2/2

A+ IV_7 L_{O7} III_7 VI_7 II_7 V_7

(c) The term 'primary' is usually employed in reference to a **chromatic** tetrad only, the dominant seventh being a primary **diatonic** tetrad.

18.

6
5
G+
IV6

6
5
G-
IV-6

6
5
G+
II7¹

6
5
G-
II7¹

6
4
#

19.

7 7 7 7 7 7 7 7 7 7 6 8 7

G⁺ VI₇ II₇ V₇ I₇ IV₇ (E⁻ L₇) II₇ V₇ I II₊ 7 6 8 7 5 II₇

20.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is a single melodic line in G major, 2/4 time. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with some chords. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into three measures, each corresponding to a line of lyrics. The first measure has the lyrics "The rose tree, the rose tree", the second "grows in the garden", and the third "where the little birds sing". The piano part includes chord symbols: F+ for the first measure, II7 for the second, and LO7 III87 for the third. The tempo is marked "Moderato".

THE ROSE TREE

Moderato

The rose tree, the rose tree
grows in the garden
where the little birds sing

F+ II7 LO7 III87 II7¹

21.

4 6 4 6 7 6 4 7 7 6 8 7
2 5 3 3 5
D⁺ II₇³ II₇³ VI₇² II₇ II₇¹

22.

5 4 6 - 4 6 - 4 6 7 6 7
3 2 5 2 5 2 4
Bb⁺ LbO₇³ III₇¹ VI₇³ VI₇¹ II₇

23.

6 8 7 5 6 6 8 7
5 # - 5 # -
B⁻ II₇¹ II₇¹

24.

G^-
 $IV\ 6$
 II_7

$6\ \sharp 5\ \sharp 4\ 2\ F^+$
 B^b
 $6\ 5\ G^-$
 II_7^1

25.

A^+
 II_7^3
 III_7
 II_7^1

26.

6 7 4 7 4 7 $\sharp 6$ 6 7 8 7
 3 3 3 4 3
 $E\flat+$ Π_7 V_7^2 I_7 IV_7^2 (L_{O7} V_7^2 Π_{O7}) $E\flat+$ Π_7

27.

4 6 6 7 7
 2 2 \sharp
 $E+$ Π_7^{\sharp} $B+$ Π_7

4 6 6 7
 $\sharp 2$ 5 \sharp 5
 $G\sharp$ Π_7^{\sharp} $E\flat$ Π_7^{\flat}

28.

6 5- 6 6 7 4 3 6 5 4
4 3- 3 3 4 3 2

A \flat + II $_7$

6 $\sharp 6$ 4 3 5 8 7 - 6 - 8 7
B \flat 5 5 -

B \flat A \flat + (I $_7^{\sharp}$ II $_7^{\sharp}$) VI $_7$ II $_7^{\flat}$ II $_{+7}^{\flat}$

29.

6 $\sharp 4$ 6 6 7 $\sharp 6$
5 2 2 3

F $^{\sharp}$ II $_7^{\flat}$ II $_7$

7 7 7 6 6 7 #

A+ (IV₇ VI₇) F# II₇ II₇¹

30.

6 4 6 6 4 7 6 7 4 7 4 7 6- 4 3

2 5 3 4 3 3 5 3

C- Eb C- II₇² III₇¹ IV₇ VII₇² III₇⁺ VI₇² II₇ V₇²

Blank rhythm in bass.

31.

6 7 7 6 7 7 6 4 6 - 5

3 4 - 3

Bb+ II₇ G- II₇ Bb+

First system of a piano exercise. The treble staff contains a series of chords, mostly dyads and triads, with some slurs. The bass staff contains a series of chords, mostly dyads and triads, with some slurs. The key signature is one flat (B-flat), and the time signature is 4/4.

4 6 4 6 4 6 4 6 4 6 7 7
2 5 2 5 2 5 2 5 2

II_7^3 V_7^1 I_7^3 IV_7^1 $\text{L}_{\text{O}}7^3$ III_7^1 VI_7^3 II_7^1 V_7^3 II_7

Blank rhythm in treble.

32.

Second system of a piano exercise. The treble staff contains a series of chords, mostly dyads and triads, with some slurs. The bass staff contains a series of chords, mostly dyads and triads, with some slurs. The key signature is two sharps (D major), and the time signature is 2/4.

6 7 6 # 6 6 # 6 6 — 5 6
5 5 5 5 4 — #

B- IV_7^1 III_7 II_7^1 II_7^1 III_7^1

Third system of a piano exercise. The treble staff contains a series of chords, mostly dyads and triads, with some slurs. The bass staff contains a series of chords, mostly dyads and triads, with some slurs. The key signature is two sharps (D major), and the time signature is 2/4.

4 6 #4 6 4 6 4 6 4 — 6 — #
2 2 2 2 2 2 5

VI_7^3 V_7^3 IV_7^3 III_7^3 II_7^3 I_+

33.

6 5 6 7 6 7 7

$D\flat+$ $A\flat+$ II_7

$\sharp 6$ 5 6 7 6 $b5$ 6 5 7 8 $b7$ 6

$F-$ $D\flat+$ I_7^3 $IV_7^1 II_7^+$

34.

6 5 \times 8 7 8 5 6 5 7 4 3

G^\sharp D^\sharp

II_7^1 II_7

6 ——— 7 7
4 ——— × #5
×

(I_7^3
 II_7^3)

6 ——— 6 ——— 6 ——— #6 —
5 ——— #3 — #5 — 3 — #5 — 3 — #6 — 5
C# B+ A+ G#

(I_7^3
 II_7^3)

(I_7^3
 II_7^3)

I_7^3

6 ——— × 8 7 3 ——— 6 —
5 ——— × ——— 3 3 ———
 II_7^1 I_7^2 VI_7^3

6 ——— × — 6 — 5 5 6 #
 5 ———
 # ———
 II+7 I+ I7 IV+ IV-6 I+

CHAPTER XIII

CHORDS OF THE NINTH

(Pages 216-221)

I

1. (a) (b) (c) (d)

9 7 7 6 5 4 3 2 6 9 7

Roots

(e) (f) (g) (h)

7 6 5 4 3 2 6 9 7 # #4 3 2 6

Roots

(i) (j) (k) (l)

7 6 5
Roots

6 9 7 #
3 2

7 6 5

2.

7 6 5
E⁺
V₉¹

4 3 2
A^b⁺
V₉³

7 6 5
C[#]
V₉¹

4 3 2
F⁻
V₉³

3. (a) Bad ; the ninth must not be placed a second above the root.

(b) Good ; provided the ninth (below the third) be prepared.

(c) Bad, as V₉ (third being omitted), but good as V₇₂.

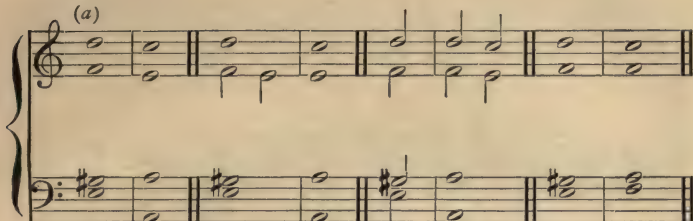
(d) Good ; best position for the upper parts, if the third be omitted.

(e) Good ; provided the ninth (in the bass) be prepared.

(f) Bad ; as V₉² (third being omitted), but good as V₇²₂.

4.

(a)



9
7

A-
V₉

9 8
7 -
-
V₉

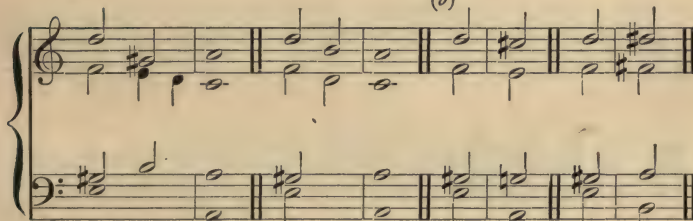
9 6 5
7 4 3

V₉

9
7

V₉

(b)



9 8 7
7 5 -
-
V₉

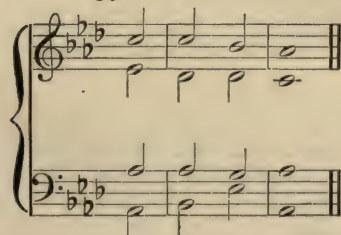
9 7
7 5
-
V₉

9 #7
7 #

V₉

9 7
7 #
#5 #
V₉

5.



9 7
7
Ab+
II₉

6.

etc.

9 7 #7 9 #7 9 #7 #9 #7

7.

F+ V₉ G- D- C+ F+ II₇^I

9 7 6 5 9 7 9 7 6 5 8 7

8.

B_b+ V₉ B_b+ F_b+ V₉

9 7 8 - 6 6 6 4 6 9

9. 7 7 9 7 6 b9 8
7 b7 4 7 -
3 -
Bb+ Eb+ Bb+ V9-
II₉ V₇ V₉ II₇

7 6 4 6 6 6 9
6 3 6 5 7
5 2 #
E+ V₉¹ V₉³ B+
V₉

9 8 8 7 9 8 - 7 9
7 - b7 6 5 7 b7
3 4 3
E+ A+ E+
II₉ II₇ V₉ II₊₉

10.

9 7 9 7 9 7 #6 9
7 7 7 7 7 # 4 7
F# B- E+
IV₉ VII₇ III₊₉ VI₇ II₉ V₇ V₉

9 7 9 7 6 6 6 8 7
7 7 7 # 5 5 5 # -
A+ F# IV₆ II₇¹
V₉ V₉

11.

9 9 7 7 4 6 9 7 7 -
7 7 7 3 2 7 2 3
D+ IV₉ II₇ V₉³ II₉ V₇ -
V₉ 2 3

12.

9 6 5 4 6 9 #
7 4 3 2 5 7 #

G-I IV V₉₋ II₇³ II₉₋
3+

6 6 7 9 6 6 8 7
5 6 7 7 4 # -

IV-6 II₇ V₉₋

13. (a) The dominant ninth occurs upon the fifth degree only of a scale; secondary ninths occur on other degrees, of which the supertonic is the most important.

(b) The constituent intervals of a primary ninth are a major third, a perfect fifth, a minor seventh and either a major or minor ninth; those of secondary ninths vary, but are never the same as the former.

(c) The term 'primary' is usually employed in reference to a chromatic pentad; only the dominant ninth being a primary diatonic pentad.

14. (1) (2) (1) (3) (4) (5) (1) (1) (6) (7) (8)

6 4 6 7 7 9 8 9
3 3 7
2 2 4

D_b^+
 I^1 V_9^3 I^1 IV II_7 V_7 I V_9 V_7 VI II_{+9}

(1)(9)(10)(1) (4) (5) (1) (1) (11) (1) (7)(12) (2) (1) (1) (13)(5)(1)

6 5 - 6 7 7 6 6 4 6 7 4 6 7 -
4 3 3 2 3 5 -
2 - 2 2 3
2 2

I^2 V V_7^3 I^1 II_7 V_7 I I^1 V_7^3 V_7^3 I^1 VI II_7 V_9^3 I^1 I V_7 V_7 I

1. Root D_b .
2. " A_b . Natural resolution.
3. " G_b .
4. " E_b . Natural resolution.
5. " A_b . Natural resolution.
6. " A_b . Ninth resolves while the other notes remain stationary, and the chord becomes a V_7 , with deceptive resolution.
7. " B_b .
8. " E_b . Stationary resolution. The seventh and ninth resolving naturally in the next chord. Primary ninth (chromatic) on supertonic.
9. " A_b .
10. " A_b . The seventh introduced as a passing note in the bass.
11. " A_b . The second resolving, the chord becomes V_7^3 , with natural resolution and ornamental treatment of the fifth.
12. " E_b . The third moves disjunctly to the ninth of the succeeding chord.
13. " A_b . The second resolving, the chord becomes V_7 .

II

15.

9 7

7 6 5 8 7

D^+ V_9 V_9^1

16.

6 9 7

9 7 6 5 3

$E\flat^+$ V_9 VI_7 II_{+9}

6 9 7

6 5 6 4 7 5 2 3

C^- V_9 $E\flat^+$ II_7^1 V_7 2

17.

9 6 7 6 5 4 6 9 8 9

$A^+ V_9$ V_9 $D^+ V_9$

6 #4 6 7 - 9 8 7

$E^+ V_9^3$ $A^+ V_7$ V_9

18.

9 #6 6 9 6 5 9 #7 6 7 #

D^- G^+ C^+ D^- II^+_9 II^1_7 I^+

19

Exercise 19 is in B-flat major (one flat). The first staff contains two measures of chords, each with a whole note. The second staff contains two measures of chords, each with a whole note. The chords are: Bb+ (first measure), G- (second measure), Bb+ (third measure), and Bb+ (fourth measure). The figured bass notation below the second staff is: 9 7, 6 5, 9 7, and b7. The chord symbols are: Bb+, V9, G-, Bb+, and II9.

20.

Exercise 20 is in G major (one sharp). The first staff contains two measures of chords, each with a whole note. The second staff contains two measures of chords, each with a whole note. The chords are: G+ (first measure), G+ (second measure), G+ (third measure), and G+ (fourth measure). The figured bass notation below the second staff is: 6 4 6 6, 9 6 5, 6 7, and 7 3. The chord symbols are: G+, V9, II+9, and V7.

21.

Exercise 21 is in F major (no sharps or flats). The first staff contains two measures of chords, each with a whole note. The second staff contains two measures of chords, each with a whole note. The chords are: F+ (first measure), F+ (second measure), F+ (third measure), and F+ (fourth measure). The figured bass notation below the second staff is: 4 6 4 6, 9 6 9, and 9 7. The chord symbols are: F+, V9, C+, II+9, and F+.

7 9 7 # 7 # 4 2 6 6 5 8 7

$D^- V_9$ F^+ II_7^1

22.

#6 4 3 6 9 7 # 8 - # 9 7 8 - 6

A^- V_9 $C^+ V_9$

7 9 7 9 7 9 - 6 6 6 7 9 7 # 8 7 # -

$II_7 V_9$ $I_7 (IV_9 II_7 V_9 VI_9)$ II_7 II_7 V_9

23.

6 4 4 6 7 9 6 5 6 #4 #6 6 9 #7
 3 3 7 4 3 3 4 7
 2 # 2 3 #
 E+ V₉³ (VI₇ V₉ II₇) C[#]- V₉³ E+ II₊₉

24.

9 6 #4 6 6 6 5 9 9 b7 6 #4
 7 3 5 4 #3 b7 7 b7 5
 2 2
 F- V₉ V₉³ Db+ V₉ F- II₊₉

25.

6 6 4 6 9 6 5 6
 4 2 # 4 3
 B+ II₊₉

7 7 9 7 9 7 9 — 6
7 7 7 7 7 7 7 #4
#3

VI₇ II₇ V₉ I₇ IV₉ L₇ E⁺ B⁺
V₉ (L₇O²)

CHAPTER XIV

THE DERIVATIVES OF V_9

(Pages 236-243)

I

1. (a) (b)

7 6 6 4 6 6 - 7
5 3 4 2 - -

G^+ L_7 L_7^1 L_7^2 L_7^3 F^+ L_7

6 6 4 6 6 -
5 3 4 2 - -

L_7^1 L_7^2 L_7^3

2. (a)

7 #6 6 #4 6 6 -
5 3 3 4 2 - -

E^- L_7 L_7^1 L_7^2 L_7^3

(b)

7 #6 6 #4 6 -
 5 3 4 2 -
 D- L₇¹ L₇² L₇³

3. (a) (b) (c) (d)

7 6 6 4 6 6 6 -
 5 3 3 4 2 -
 D⁺ Bb⁺ G⁺ Eb⁺
 IV L₇ IV L₇¹ I L₇² IV¹ L₇³

4. (a) (b) (c) (d)

7 #6 6 #4 6 6 6 -
 5 3 3 4 2 -
 D- B- G- E-
 IV L₇ IV L₇¹ I L₇² IV¹ L₇³

5. (a) (b) (c)

7 7 7 7 #

A⁺
V₇ D⁺
II₇ D⁻
II₇

(d) (e)

7 7

F⁺
L₇ F⁻
L₇

6. (a) (b) (c) (d) (e) (f) (g)

6 6 6 #6 6 #6 b6
5 5 5 5 b5 #5 b5
II₇¹ V₇¹ L₇¹ L_{7O}¹ L_{7O}¹ L₇¹ V₇¹
II_{O7}¹

7.

(a) (b) (c) (d) (e) (f) (g)

6 6 7 7 4 6 4 6 6 6 - 5 7
 3 5 4 - 3

A^+ L^1 L_7 II_7 L_{7O^2} V_7^2 II_{O7}^1 L_7

(h) (i) (j) (k) (l) (m) (n)

7 6 6 6 6 7 7
 5 5 5 5 # 7

V_7 II_7^1 I_7^1 L_7^1 I^1 II_{+7} V_7

8.

4 6 4 6 6 6 6
 4 b 4 4 4 4 b 6'

E^+ D^+ C^+ B^b
 L_{7O^2} L_{7O^2} L_{7O^2} L_{7O^2}

etc.

9.

Figured bass notation: 7 6 6 6 #6 4 6 6 7

Chord symbols: D_+ L_7 L_7^1 A_+ D_+ L_7^2 Π_7^1

10.

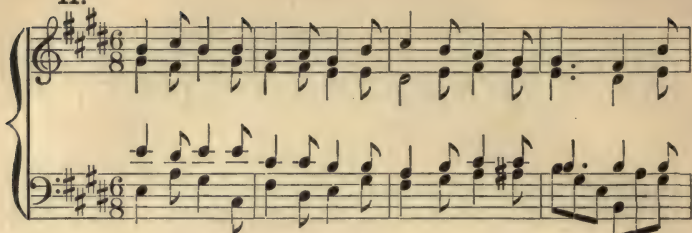
Figured bass notation: 7 5 6 6 5 3 - 4 - 6 5 6 6

Chord symbols: Bb_+ L_7^1

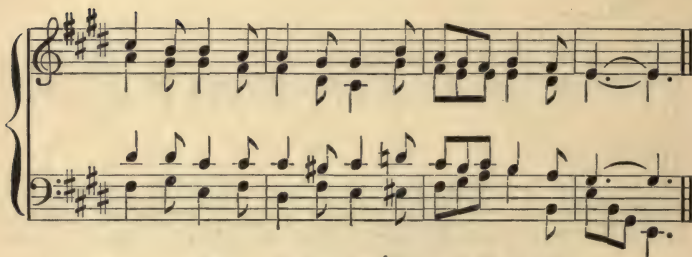
Figured bass notation: 6 5 4 6 6 6 - - 7

Chord symbols: L_7^2 L_7^3

11.

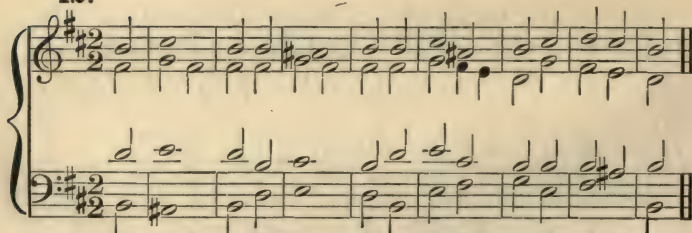


4 6 7 7 6 6 6 7 6—5—6
 3 5 4—3—
 E⁺ L₇² VI₇ L₇ L₇¹ B⁺ L₇



6 6 7 #4 6 #7 6 6 6 7
 5 5 2 2 5 4 3
 E⁺ L₇¹ VI₇¹ (L₇ C# F# E⁺ II₇¹)
 L₇² L₇ L₇

12.



7 6 6 #4 - 6 6 8 7 6 6 7
 5 3 2 - # - 5 4 #
 B- L₇ L₇² II₇¹

13.

4 4 6 6 6 #4 6 7 #6 6 6 9 8 7
3 #2 4 5 2 5 5 7 6 5
4

G- II₇² L₇³ II₇¹ II₇ L₇¹ V₉

14.

#4 6 7 9 #4 6 b6 #4 6 #6 7 6
3 7 #4 2 4 3 5

F- L₇² II₇ V₉ Bb- F- L₇² L₇¹

4 - 6 b7 4 6 b7 7 6 7
#2 - b b 4 #

L₇³ D_b⁺ E_b⁺ A_b⁺ D_b⁺ F-
L₇⁰ L₇²⁰ IV₇

15.

4 6 6 4 7 6 6 5 6
3 5 2 4 3

A^b+
I L₇² L₇¹ I¹ VI L₇³ V₇ I II¹ I² V I¹

6 6 6 6 8 7
5 5 5 5

L₀₇¹ III VI₇¹ II V₇¹ I V VI II₇¹ V₈₇ I

16.

6 4 7 7 #6 6 6 #4 6 6 6 7
#2 # 5 3 5 4 #

C[#]
I IV¹ L₇² V₇ I L₇ I L₇¹ I¹ II¹ L₇² I¹ IV¹ II₇¹ I² V₇ I

17. (a) (b) (c) (d)

6 6 6 # 6 6

5 5 5 5 5

F+ D- F+ D-

L₇¹ II₇¹ L_{O7}¹ IV-6

18. (a) This is a chord of the diminished seventh and (b), (c), (d) and (e), are diminished sevenths formed from the same notes by certain enharmonic changes.

Key	Generator
(a) D-	A
(b) B-	F#
(c) F-	C
(d) A ^b -	E ^b
(e) G#-	D#

19. Enharmonic — change of name without change of sound.

(a) (b) (c)

#7 #6 6 #7 #6 b6 #7 #6 b6

5 4 b 4 2

A+ F# A+ E^b+ A+ C-

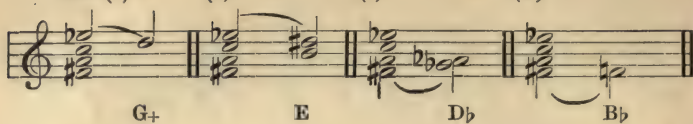
L_{7O} L₇¹ L_{7O} L_{7O}² L_{7O} L₇³

20. (a)

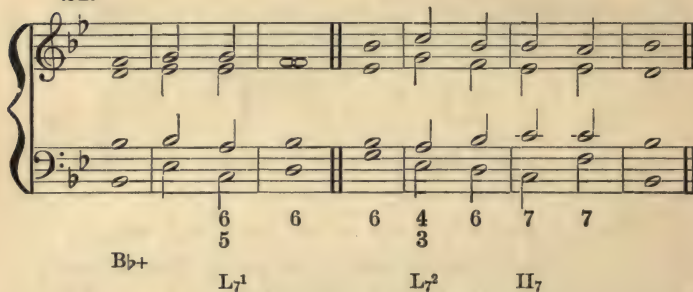
(b)

(c)

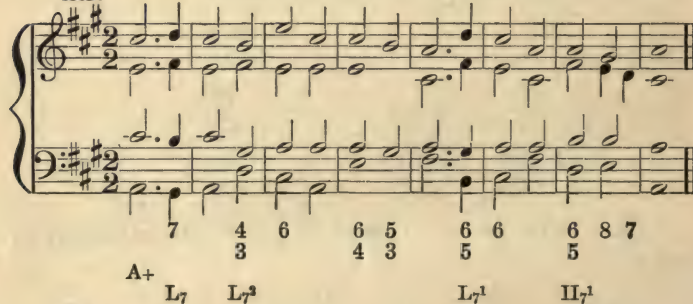
(d)



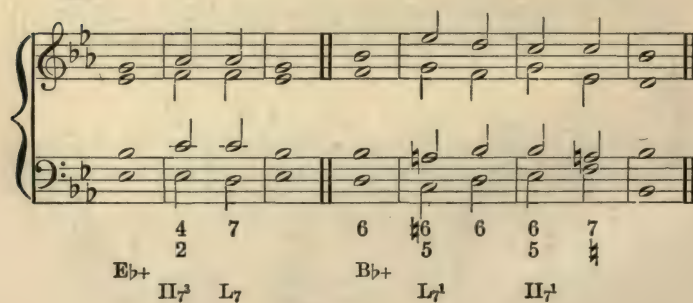
21.



22.



23.



G^- II_7^2 E_b^+ L_7O^3 II_7^1

24.

A^- L_7 L_7^1 V_9 L_7^2

L_7^2 L_7^1 L_7 II_7

6 4 # 5 3 4 3 6 3 #4 3 6 3 7 7 #

D^+ L_7^3 B^- L_7^3 II_7

27.

4 2 #7 4 3 6 6 7

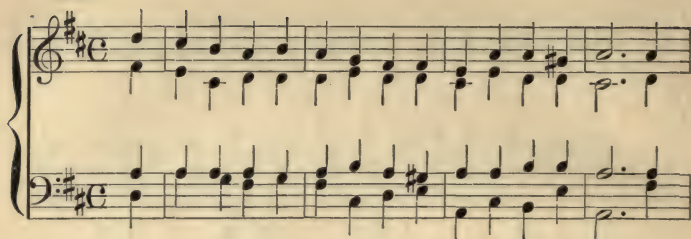
E^+ II_7^3 L_7^0 L_7^3

28.

7 -6 6 #6 6 5 6 6 6 -7 7 7

Bb^+ L_7 L_7^1 II_{+7}^2 L_7^1 VI_7 II_7

29.

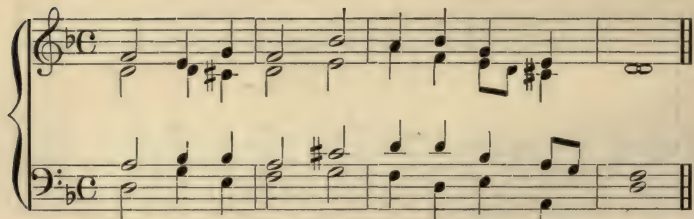


D^+ V_9^3 L_7 A^+ V_9 Π_7



B^- D^+ (Π_7^2 / L_7^2)

30.



D^- Π_7^1 L_7^1 L_7^2 Π_{87}

31.

7 #6 6 #4 6 7 6 5 #4
5 3 4 # 3
F# L₇ L₇¹ L₇² II₇ L₇²

6 7 7 # 6 6 9 8
4 4 # 7 -
L₇ V₉

32.

7 - 7 - b7 7 7
C+ F- Eb+ Ab+
L₇₀ L₇ (I₇³ L₇₀) (I₇³ L₇)
* (II₇³) (V₇)

* The more advanced student would regard this chord as xIV₇₀ resolving upon V, see Chapters XVIII (Part II) and XX (Part III).

Figured bass notation: $\sharp 6$ $\sharp 4$ 3 F^- - $\sharp 4$ 3 6 - 6 6 4 $\sharp 2$ 7 7 \sharp

Chord symbols: L_7^2 I^+

33.

Figured bass notation: 6 7 4 2 6 6 5 6 5

Chord symbols: E^+ L_7 L_7^1 VI_7^1

Labels: (a) (b) (c)

Figured bass notation: 6 4 5 3 4 3 6 4 2 6 4 6 5 6 4 7 3

Chord symbols: L_7^2 L_7^3 II_7^1

Labels: (d) (e) (f)

34.

(a) (b) (c)

7 6 $\frac{4}{3}$ 6 $\frac{4}{2}$ 6 7 6 5

F^- L_7 L_7^2 L_7^3 Π_7 V^-

(d) (e) (f)

7 6 $\frac{6}{5}$ 6 7 6 8 7

L_7 L_7^1 Π_7^1

35.

(a) (b) (c) (d)

4 6 4 6 $\frac{7}{3}$

A^+ L_{7O}^2 $F^\#$ L_7^3 E^+ L_{7O}

6 4 6 6 6 - 6 7 7 8 7

$\sharp 6$ $\flat 5$ $\sharp 6$ $\flat 5$ $\sharp 4$ -

A^+ C^+ A^+ L_7^2 VI_7 II_7

L_{70}^2 L_{70}^1

36.

9 7 9 6 8 7 7 6 9 $\sharp 7$

7 7 5 \sharp - \sharp 7 $\sharp 5$ \sharp \sharp

A^- IV_9 VII_7 III_9 II_7^1 E^- II_{+9}

L_7

$\sharp 4$ 4 6 4 4 6 $\sharp 4$ 6 6 6 8 7

3 \flat 3 \flat 2 \flat 4 5 \sharp -

C^+ F^+ V_9^3 D^- A^- II_7^1

L_7^2 L_7^2

CHAPTER XV

SIMPLE SUSPENSIONS

(Pages 259-264)

1. (a) (b) (c) (d)

7 9 8 6 6 - 6 4 3 4 7 6
 5 4 5 2
 G+ I F+ I² D+ I B \flat + I¹
 $\sqrt[3]{8}$ $\sqrt[3]{8}$ $\sqrt[3]{3}$ $\sqrt[3]{8}$

(e) (f) (g) (h)

6 7 6 4 5 - 9 6 5 7 7 8
 4 - 2 2 - 7
 A+ I² E \flat + I¹ E+ I A \flat + I
 $\sqrt[3]{3}$ $\sqrt[3]{5}$ $\sqrt[3]{8}$

2. (a) (b) (c) (d)

6 4 3 7 7 8 4 7 6 6 7 6
 5 2 4 -
 G+ I F+ I D+ I B \flat + I²
 $\sqrt[3]{3}$ $\sqrt[3]{8}$ $\sqrt[3]{8}$ $\sqrt[3]{3}$

(e) (f) (g)

4 5 - 4 4 - 6 6 -
2 2 - 3 2 - E+ 5 4
A+ E \flat + E+
I¹ I¹ I²
8

(h) (i) (j)

9 8 4 9 8 4 6 -
6 - 3 6 - 2 5 6
A \flat + B+ D \flat +
I² I¹ I¹
8 3 8

3. (a) (b) (c) (d)

7 9 8 4 7 6 6 6 - 4 4 -
2 2 5 4 3 2 -
A+ I¹ I² I¹
8 8 8

4.

6 4 3 4 5 - 6 7 6 4 9 8
 5 2 2 - 4 - 3 6 -
 Eb+ I I¹ I² I¹
 3 3 3 3

5.

6 5 #4 7 6 #6 4 3 6
 # - 2 4 3 4 5
 B- V I¹ I II₇¹
 5 8 3

6 5 6 9 8 #6 4 - 6 4 # 7
 4 # 4 2 - 3 3 #
 IV I V
 8 3 3

6.

(a)

6 9 8 7 6 6 7 6 5 -

Ab+ IV II¹ I² V¹

8 8 3 2

(b)

4 6 - 7 6 5 6 9 8 7 6

I¹ VI C# IV II¹

8 5 8 8

6 7 6 5 - #4 6 - 7 6 5

I² V¹ I¹ VI

3 2 8 5

7.

(a)

Figured bass notation for (a):

4 7 6 4 5 - 6 6 - 6 7 6
 2 2 2 - 5 4
 E₊ I¹ I¹ I² I²
 √₈ √₃ √₈ √₃

(b)

Figured bass notation for (b):

6 4 - 4 9 8 4 7 6 4 5 -
 2 - 3 6 - 2 2 -
 I I¹ F⁻ I¹ I¹
 √₃ √₈ √₃

Figured bass notation for (c):

6 6 - 6 7 6 4 4 - 4 9 8
 5 4 4 - 3 2 - 3 6 -
 I² I² I¹ I¹
 √₈ √₃ √₃ √₃

8.

7 6 6 - 5 4 6 9 8 7 6 5 6
 5 4 3 2 4 - 3 5
 F⁺ I⁺ II¹ I² V V₇³ I¹ IV₈ I²₃ V V₇¹

9 8 9 8 5 - 4 3 7 6 5 - 6 9 8
 2 - 4 3 4 - - 3
 I₈ IV₈ I¹ II₃ I²₃ V₃ I¹ IV₈ I

9.

6 9 8 4 3 6 5 7 6 5 -
 4 3 4 - 4 3
 G⁺ IV₈ I₃ I²₃ V₃

10.

6 4 3 6 9 8 6 5 -
5 4 3 -

F⁺ V IV
3 8

5 - 4 4 3 6 6 - 7 4 3
2 - 3 3 5 4 3

I¹ I I² I
3 3 8 3

11.

6 5 6 4 3 6 #6 6 8 7
5 5 3 4 3 5 # 5 # -

D⁺ V I A⁺ II₇
5 3

SIMPLE SUSPENSIONS

9 8 - 4 7 6 4 4 3 6 6 - 5 6 7 7 8 -
 2 3 5 4 - 3 -

I
 $\sqrt[8]{}$

D⁺

I¹
 $\sqrt[8]{}$

I
 $\sqrt[3]{}$

I²
 $\sqrt[8]{}$

V
 $\sqrt[3]{}$

I
 $\sqrt[8]{}$

12.

5 - 7 6 6 9 8 7 6 4
 2 - 5 - 3

B \flat ⁺
 $\sqrt[8]{}$ V¹

L¹
 $\sqrt[8]{}$

IV¹
 $\sqrt[8]{}$

V₇¹
 $\sqrt[8]{}$

4 4 5 7 9 8 7 4 3
 2 - 2 2 -

I

I¹

II₇

V
 $\sqrt[8]{}$

I
 $\sqrt[3]{}$

13.

6 9 8 6 9 8 6 9 8 6 7
 $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$ $\sharp 5$
 A^+ E^+ F^+ E^+
 I_7^{-1} IV I I L_{70}
 $\backslash 8$ $\backslash 8$ $\backslash 8$ $\backslash 8$

4 3 4 5 - 5 - 4 - 6 8 - - 7 9 8
 $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$ $\sharp 2$
 A^+ L_{70}^2 I^1 L^1 I I^2 V I
 $\backslash 3$ $\backslash 3$ $\backslash 5$ $\backslash 8$

14.

6 4 3 9 8 6 4 - 3 9 8 6
 E^b+ V VI III IV
 $\backslash 3$ $\backslash 8$ $\backslash 3$ $\backslash 8$

4 3 6 7 7 4 3 - 5 - 4 -

$\text{B}\flat+$ $\text{E}\flat+$ $\text{F}+$

$\text{I}_{\sqrt{3}}$ ($\text{VI}_{\sqrt{7}}$ $\text{II}_{\sqrt{7}}$) $\text{I}_{\sqrt{3}}$ I^1

5 - 9 8 6 9 8 6 6 7 4 3

2 - $\text{E}\flat+$

(I^1 V^1) ($\text{I}_{\sqrt{8}}$ $\text{V}_{\sqrt{8}}$) $\text{IV}_{\sqrt{8}}$ $\text{II}_{\sqrt{7}^1}$ $\text{I}_{\sqrt{3}}$

15.

4 # 6 7 6 8 7

4 - 6 # 5

$\text{E}-$ $\text{V}_{\sqrt{3}}$ $\text{I}^2_{\sqrt{3}}$ $\text{V}_{\sqrt{3}}$

16.

4 #3 6 4 3 6 9 8 6 5 #6 4 3

$F\sharp$ V $\sqrt{3}$ I $\sqrt{3}$ IV $\sqrt{8}$

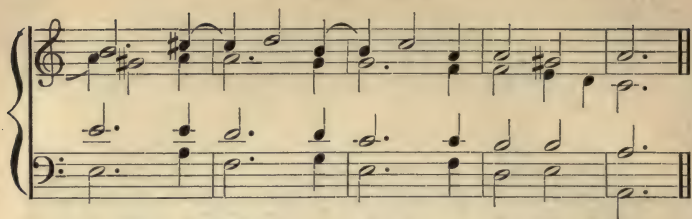
4 2 5 2 7 6 7 #7 8

$\sqrt{1}$ - $\sqrt{V^1}$ - Π^1 $\sqrt{8}$ I $\sqrt{8}$

17.

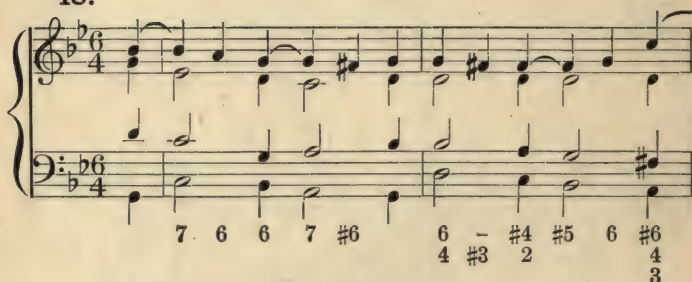
6 # 5 - 6 #6 4 3 9 8 5 - #6 4 3

A- V $\sqrt{5}$ I $\sqrt{3}$ IV $\sqrt{8}$ $\sqrt{V^1}$

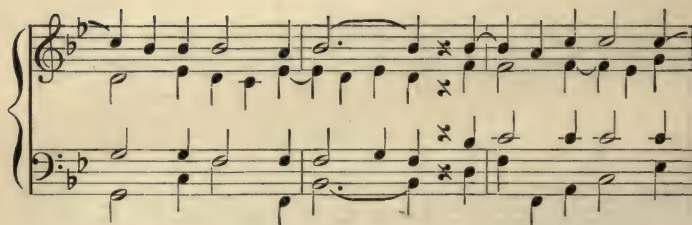


4 #3 # #5 6 5 6 6 8 7
 V (D- C+ I¹ A- II⁷₁
 3 8 8 8

18.



7 6 6 7 #6 6 - #4 #5 6 #6
 4 #3 2 4 3
 G- II¹ L¹ V I¹
 3 3 5 8



4 3 7 6 5 7 4 3 6 5 6 4 3 6 4 3 6
 4 - 3 4 3
 I Bb+ V I V II
 (VI 7 3 3 3 3
 3 3 3 3 3 3

4 3 6 4 #3 6 9 8 6 - 7 4 3 6 5
 4 #3 5 4 3
 G-
 I V IV V 1
 3 3 3 3 3

19.

G+ 6 5 9 8 4 3 9 8 9 8
 V VI III II V
 3 3 3 3 3

4 3 2 3 7 8 4 3
 V I IV V
 3 3 3 3

20.

6 5 - 6 4 3 6 7 6 -
 4 - 3 6 4 3 4 -
 F+ I² V V I²
 3 3 3 3

6 5 6 5 - 6 5 9 8 4 3 5 6 7 6 5 -
 4 3 4 - 3 6 5 4 3 3 4 - - 3
 V I V I¹ I² V₇
 3 3 3 3 3 3

CHAPTER XVI

COMPOUND SUSPENSIONS

1. (Pages 279-289)

(a) (b) (c) (d)

6 9 8 4 7 8 7 9 8 4 7 6
5 4 3 3 4 3 7 7 8 2 5 6
G⁺ F⁺ D⁺ B^b⁺
I I I I
8 8 8 8
3 3 3 3

(e) (f) (g) (h)

6 7 6 7 9 8 4 7 - 4 6 6
5 4 7 4 3 3 4 3 2 5 -
G⁺ F⁺ D⁺ B^b⁺
I² I I I
8 8 8 8
3 3 3 3

2. (a) (b) (c) (d)

7 - 7 - 5 - 7 6
4 3 6 5 4 - 4 -
2 - 2 - 3 -
G⁺ F⁺ D⁺ B^b⁺
V₇ V₇ V₇¹ V₇²
3 5 3 3

(e) (f) (g)

7 6 9 8 7 -
4 - 7 - 6 5
2 - 4 3 4 3

A+ E \flat + E+

V $_7^3$ V $_7$ V $_7$
 $\sqrt[5]{8}$ $\sqrt[5]{3}$ $\sqrt[5]{3}$

(h) (i) (j)

6 - 6 - 5 -
5 4 4 - 4 -
3 - 2 - 3 3

A \flat + B+ D \flat +

L $_7^2$ L $_7$ V $_7^1$
 $\sqrt[5]{8}$ $\sqrt[5]{3}$ $\sqrt[5]{3}$

3. (a)

(b)

7 6 6 - 7 - 7 8- 6
5 4 4 3

B \flat + B \flat +

II 1 I 2 V $_7$ I
 $\sqrt[5]{8}$ $\sqrt[5]{8}$ $\sqrt[5]{3}$ $\sqrt[5]{8}$

(c) (d)

9 8 7 4 3- 9 8 7 6 7- 9 8
6 - 5 6 - 4 - 6 5 7 6
4 - 3

I^2 I $Bb+$ II^1 I^2 V_7 $Bb+$ II^1
 $\sqrt[5]{}$ $\sqrt[3]{}$ $\sqrt[3]{}$ $\sqrt[3]{}$ $\sqrt[5]{}$ $\sqrt[8]{}$ $\sqrt[3]{}$

(e)

7 6 7 - 9 8 - 6 9 8 7 9 8 -
5 4 6 5 7 8 - 6 7 6 5 7 8 -
4 3 4 3 5 4 3 4 3 -

I^2 V_7 I $Bb+$ I^2 I
 $\sqrt[8]{}$ $\sqrt[5]{}$ $\sqrt[3]{}$ $\sqrt[8]{}$ $\sqrt[8]{}$ $\sqrt[3]{}$

4.

(a)

7 - 4 3 6 6 - 7 - 7 8 -
6 5 5 4 4 3 5 4 4 3

$A+$ V_7 VI I^2 V_7 I
 $\sqrt[5]{}$ $\sqrt[3]{}$ $\sqrt[8]{}$ $\sqrt[3]{}$ $\sqrt[8]{}$

(b)

7 4 3 - 9 8 6 9 8 7 4 3 -

7 4 3 - 9 8 6 9 8 7 4 3 -

A+ V₇ VI I² I

3 8 5 3

(c)

7 6 5 7 8 7 6 7 - 5

7 6 5 7 8 7 6 7 - 5

A+ VI II¹ I² V₇

5 3 3 5

(d)

7 6 5 6 7 6 7 - 9 8 -

7 6 5 6 7 6 7 - 9 8 -

A+ VI I² V₇ I

5 8 5 8

3 3 3 8

(e)

7 9 8 6 9 8 7 9 8

4 3 5 4 5 4 4 3

A+

VI $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$ I² $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$ I $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$

5.

6 9 8 4 6 6 6 7 6 4 4 -

5 4 3 2 2 - 6 5 4 3 3 3

F+

I $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$ I¹ $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$ I² $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$ I $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$

6.

(a) (b) (c)

7 6 6 7 6 7 6 4 3 6 5 7

4 - 3 - 4 - 5 6 3 4 3 -

G+

V₇² $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$ V₇³ $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$ I¹ $\begin{smallmatrix} \diagup 8 \\ \diagdown 5 \\ \diagdown 3 \end{smallmatrix}$

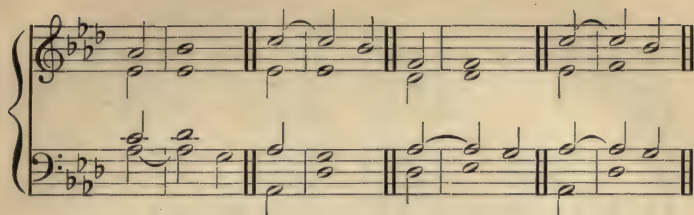
4 5 7 8 7 6 7 6 7 - 4 3 2 3
 2 3 2 3 5 4 6 5
 V I II¹ I² V₇ I
 $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$

7.

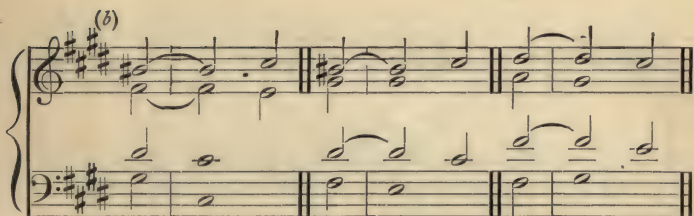
5 6 7 6 7 6 7 6 7 6 7 6
 A⁺ V¹ IV¹ III¹ II¹ I¹ L¹
 $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$

8. (a)

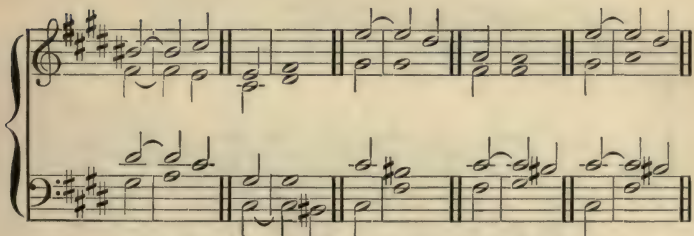
7 7 8 4 7 6 6 7 6 7 6 5
 4 3 2 5 6 5 4 2 3
 A^{b+} I I¹ I² VI
 $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ 3 \end{smallmatrix}$



5 -	7 6	9 -	7 6
4 -	4] -	7 -	5 4
2 -	2 -	4 3	3 -
$\vee V_7^1$	$\vee V_7^3$	$\vee V_9$	$\vee L_7^2$
	$\vee 8$	$\vee 3$	$\vee 8$
			$\vee 3$



7	#7	8	#4	7	6	6	7	6
#C#	4	3	2	#5			5	4
I				I ¹			I ²	
$\vee 8$				$\vee 8$			$\vee 8$	



7	6 5	5 -	7 6	9 -	7 6
#	4 3	4 -	#4 -	7 -	5 #4
#2		2 -	2 -	4 #3	3 -
VI		$\vee V_7^1$	$\vee V_7^3$	$\vee V_9$	$\vee L_7^2$
$\vee 8$			$\vee 8$	$\vee 3$	$\vee 8$
					$\vee 3$

9.

(a)

7 9 8 4 7 6 7 8 7 -
4 3 2 5 6 2 3 6 5
E+ I I¹ I V₇
8 3 >8 8 3 5

6 9 8 9 7 8 6 - 6 -
7 6 7 6 5 5 4 4 -
5 4 4 4 3 2 - 2 -
I² V₉ I V₇² V₇
8 3 8 3 5 3 5 3

(b)

6 9 8 4 7 6 7 8 7 -
5 4 3 2 5 6 2 3 6 5
F- I I¹ I V₇
8 3 >8 8 3 5 3

6 9 8 9 7 8 6 6 6
7 5 6 7 6 5 4 4 4
5 4 4 4 3 2 4 - 4 -
I² V₉ I V₇¹ V₇
8 5 3 3 2 4 2 4
3 3 3 3 3 3 3 3

10.

9 8 7 9 8 9 9 7 8 8 6
7 6 6 6 5 6 5 7 6 5 6
4 3 5 4 3 4 3 4 4 3 6
C- F- Eb+ Bb+ F-
L¹ L₇ I L₇₀ I V₉ I
8 5 3 8 5 3 8 5 3 8 5 3
3 3 3 3 3 3 3 3 3 3 3 3

7 6 6 6 6 6 7 9 8
4 - 3 3 3 4 4 7 7 8
3 3 2 - 5 4 4 4 3
C- V₇² II₇¹ I
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3

11.

7 4 6 9 8 6 9 8 6 6 5 4
4 3 5 4 3 4 3 4 3 4 3 2

G⁺ V₇ I IV
3 3 3 3

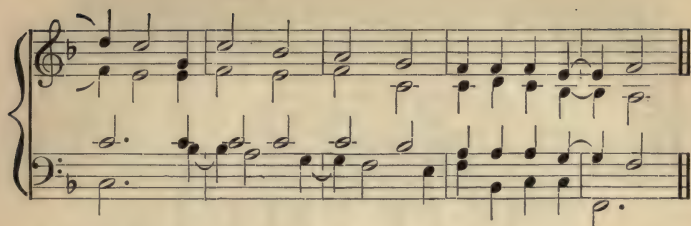
5 4 7 8 6 7 6 7 7 8
2 - 3 4 3 5 4 3 4 4 3

I¹ I I² I
3 3 3 3

12.

7 6 7 6 7 6 6 6 - 6 7
4 - 5 6 4 - 6 4 - 4 4
2 - 3 - 6 2 -

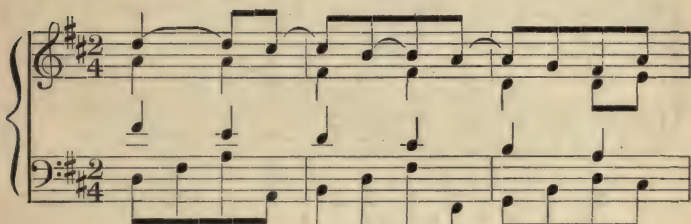
F⁺ V₇³ I¹ V₇² C⁺ II₇
5 3 3 3 3 3



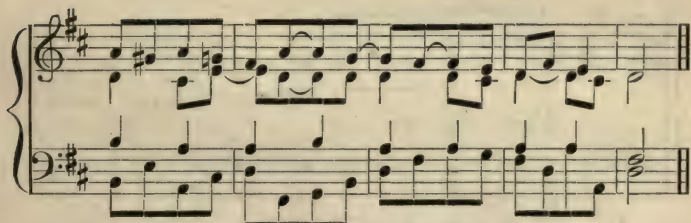
9 8 4 5 - 5 - 7 - 5 - 7 6 7 9 8
4 3 2 2 - 3 - 4 - 4 - 4 3 7 8
2 - 2 - 2 - 4 3

I F+ V_7^2 I V_7^1 II_7^1 I
 $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$

13.

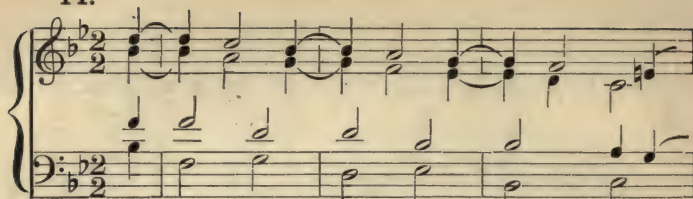


6 4 3 9 6 4 3 9 6 6
D+ V VI III IV
 $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$



7 7 6 9 6 9 6 4 6 6 4 6 4 3
5 4 2
A+ D+ IV I V
 II_7 $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$

14.



6 5 9 8 6 5 9 8 6 5 6 5
 4 3 4 3 4 3 4 3 4 3 4 3
 B \flat + V VI III IV I F \sharp +
 $\begin{smallmatrix} \backslash 5 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 5 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 5 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 4 \\ \backslash 3 \end{smallmatrix}$
 (IV $\begin{smallmatrix} \backslash 5 \\ \backslash 3 \end{smallmatrix}$)



$\sharp 7$ 8 4 7 6 - 4 7 8 - 9 8 7 - 4 3 2 3
 2 3 2 5 - 6 \flat $\flat 4$ - 3 7 6 - 5
 5 4 - 3
 I B \flat + E \flat + B \flat + I \sharp V \sharp I
 $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 5 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 3 \end{smallmatrix}$

15.



6 5 4 7 6 9 8 7 7 8 6 9 8 6
 2 5 6 6 5 4 3 4 3 5 6
 4 - 3
 A+ V I \sharp I \sharp I IV E \sharp
 $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$ $\begin{smallmatrix} \backslash 8 \\ \backslash 3 \end{smallmatrix}$

201

[illegible]

I I² I II¹ VI B-¹

$\begin{smallmatrix} \times 8 \\ \times 3 \end{smallmatrix}$ $\begin{smallmatrix} \times 3 \\ \times 3 \end{smallmatrix}$ $\begin{smallmatrix} \times 8 \\ \times 3 \end{smallmatrix}$ $\begin{smallmatrix} \times 8 \\ \times 3 \end{smallmatrix}$ $\begin{smallmatrix} \times 5 \\ \times 3 \end{smallmatrix}$

7 - 6 9 8 7 6 5 6 5 6 7 9 8
 4 6 3 7 6 4 3 5 4 - 3 4 3
 3

A⁺

16.

13.

5 4 6 7 7 9 9 7 7 6 5 4 7 8 6 4 2 5

$A\flat^+$ \vee_7^1 I \vee_3 II 1 \vee_8 VI \vee_8 III $_9$ (VI $_7$ I 3 \vee_3 V \vee_5 I \vee_8 \vee_3) $A\flat^+$

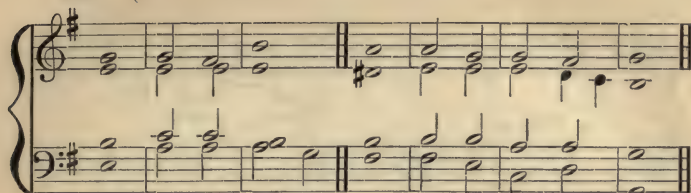
9 6 9 6 9 9 4 4 6 - 9 6 7 - —
 I L_o VI V₉ V I¹ IV V₇ V₇
 8 8 8 3 8 8 8 8 8 8

17.

7 #6 7 6 6 9 8 7 #6 6
 C- L¹ I¹ V L₇¹
 8 8 8 8 8 8 8 8 8

9 8 7 6 9 8 6 6 8 - 7 - 9 8
 IV V₇¹ I II₇¹ I¹ V₇ I 3
 8 8 8 8 8 8 8 8 8 8 8 8

18.



7 6 5 - #6 7 - 6 8 7
5 - 2 - 4 4 - 5
3 3 3

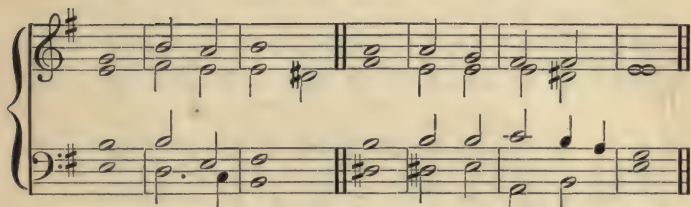
E-

IV₆
6

IV¹

(
I
3
VI
3

G+
II₇¹



6 5 - 4 #3 6 9 3 6 8 7
2 - 5 6 5 # -
5 5

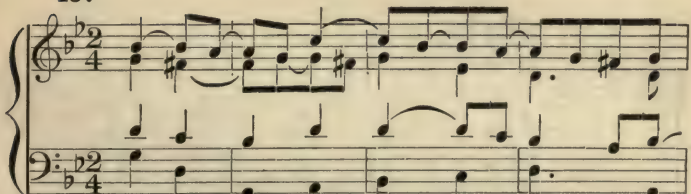
E-

IV¹ V
3

I
3

II₇¹

19.



7 - 9 8 7 #6 9 8 9 8 6 - 5
6 5 #7 4 - 6 - 7 6 5 4 #3
- 3 -

G-

V₇
5

I
8

V₇²
3

I¹
3

II¹
8

I²
8

7 #4 3 L7² 3 6 - - - - - 6 - - - - - 7 4 #3 V₇ 3 6 - - - - - 9 7 #1² 3 8 6 4 7 5 - V₇ 3 - - - - -

20.

7 9 6 6 #6 9 9 6 6 6 6 6 5 4 3 6 4 B- L₇ I II₇¹ I¹ IV V-1

8 5 3

9 8 6 7 5 6 7 6 7 6 6 #6 7 - 7 8 7 # - 5 6 5 6 #5 6 3 - 4 - 5 6 5 V III⁺₁ IV₇ III₇ V₇² I II₇¹ V₈₇

8 8 3 3 8 5

21.

II.

21. 11.

♩ 6 5 6 9 8 4 5 6 ♯6
4 3 5 4 3 2 4 3

Bb+

V

1

 V_0^3

T1

F+

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two systems, each containing two staves. The first system ends with a double bar line, and the second system ends with a double bar line. The score is written in a clear, legible font, and the musical notation is accurate and professional.

T

Bb+

L

T

1

22.

6 5 6 5 6 5 6 5 4 5—6
4 3 4 3 4 3 4 3 2 2—

A+

V II VI III T¹
5 5 5 5
3 3 3 3

A+

V

I

v

I

VI

*These chords have been inserted to form a regular musical sentence. The exercise would be correct without them.

5—4 4—7 7 6 6 7 7—8
 3—3 2— 4 3 4—3
 2—
 $\vee V_7^2$ $\vee I$ I_7 II^1 I
 \vee_8 \vee_8 \vee_3

23.

7 6 6— 9 8 $\flat 7$ 9 8 9 8 7 6 7
 5 6 $\sharp 5$ 4 3 7 6 5 \sharp
 D^+ L^1 I^1 $(IV$ G^+ L_{70} I L^1 I^1 A^+
 \vee_8 \vee_8 \vee_8 \vee_8 \vee_8 \vee_8 \vee_8 \vee_8

7 8 7 7 8— $\flat 5$ 6 — 7 — 4 3
 4 3 G^+ 4 3 5 4 4 3
 I I I^2 V_7 I
 \vee_8 \vee_8 \vee_8 \vee_3 \vee_3

24.

5
4
2

6
5

6
5

6

F+

$\vee V_7^1$

Π_7^1

V_6

5
2

6

#6

4

2

6

-

#5

3

#5

#6

4

-

6

-

5

3

2

3

-

6

5

$\vee V$

C+

Π_7^3

$\vee V_7^2$

V_7^2

3

6

-

#

7

6

5

6

8

7

6

5

4

3

-

6

5

4

3

-

F+

Π_7

V

\vee_5

7 4 3 - 3 #7 #4 3 8 ——— 7 #
5 4 #2 #3

I D+ I F# V I+
3 3 3 3 3

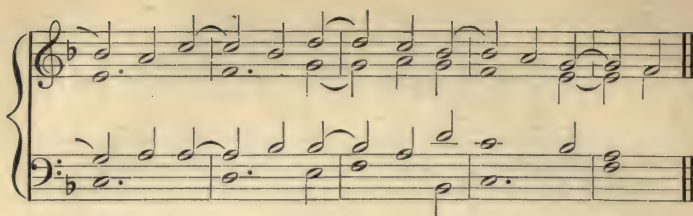
27.

28.

7 6 - 7 6 - 7 6 -

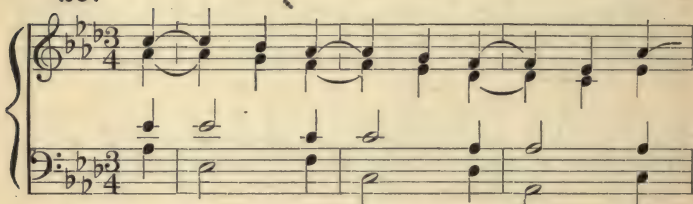
F+ L¹ I₇¹ II₇¹

8 8 8 8



7 6 - 7 6 7 6 5 6 7 6 7 9 8
 5 6 5 6 7 4 3 4 - 3 7 8
 III⁷₈ IV⁷₈ L₇ I₅₃ I²₃ I₈

29.



6 5 6 5 6
 4 3 4 3 4 3 6
 A^b+ V III I
₅ ₃ ₅ ₃ ₅ ₃



6 5 4 6 7 6 5 6 6 - 7 9 8
 4 3 b 5 4 3 5 4 3 7 4 3
 L₇O² I¹ VI I² I
₈ ₅ ₈ ₃

30.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is a single line of music in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves, treble and bass, also in G major and 4/4 time. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score is presented on a single page with a decorative border.

$$\begin{array}{cccccccccccccccc}
 6 & - & 5 & - & 7 & 6 & 4 & 3 & 5 & - & 4 & 6 & 6 & 5 & 6 \\
 5 & 4 & 2 & - & 4 & - & & & 4 & & & & 4 & 3 & \\
 2 & - & & & 3 & - & & & 2 & - & & & & & \\
 \text{B}^+ & & & & & & & & & & & & & & \\
 \text{V}_7^3 & & \text{I}^1 & & \text{V}_7^2 & & \text{I} & & \text{V}_7^1 & & \text{I} & & & & \\
 3 & & & & 3 & & 3 & & & & 3 & & & &
 \end{array}$$
$$\begin{array}{ccccccccc} 5 & 6 & 5 & 6 & 5 & 6 & 6 & - & 6 & 7 & 4 & 3 \\ & & & & & & 5 & 6 & 5 & 3 & & \\ \text{II}^1 & & \text{III}^1 & & \text{IV}^1 & & & & \text{II}_7^1 & & \text{I} & \\ \nearrow 8 & & \nearrow 8 & & \nearrow 8 & & & & & & \searrow 3 & \end{array}$$

31.

The musical score is for the first piece of Schumann's Op. 10, 'The Bird Song'. It is written in G major (one sharp) and 4/4 time. The piece is in a simple, lyrical style, with a piano accompaniment that supports the melody. The melody is primarily in the treble staff, while the bass staff provides a harmonic foundation. The piece is marked 'Piano' and 'Allegretto', indicating a light and lively tempo.

$$\begin{array}{ccccccc} & 6 & & 9 & 8- & & 4 \quad 6-5\#4 \\ \text{E-} & & & & & & 3 \quad 4-\#3 \quad 3 \\ & & & \text{IV} & & & \text{II}_7^2 \quad \text{L}_7^2 \\ & & & \text{\%} & & & \end{array}$$

6 #6 - #7 8 6 7 6 7 - 5

4 4 3 4 - 6 # -

I I² V₇

8 3 5

32.

6 5 6 4 3

5 5 3

G- I

V 3

5 3

7 6 7 - #6 7 # #4 7 6

4 3 4 #5 2 6 6

IV¹ L₇ D- G- I¹

8 3 5 8

6 # V 5 5 6 5 I 3 6 7 6 7 4 3 2 3 5 I 2 4 # I 3

33.

E \flat + 4 3 9 8 4 3 - V 3 VI 3 IV 3

6 5 - $\flat 7$ 9 8 - $\flat 7$ 9 8 - 6 8 — 7 -
 4 3 - 4 3 - 4 3 - \flat 6 — 5 -
 5 4 - 3

L_{70} I $F-$ I $E\flat+$ I² V₇
 $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$ $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$ $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$ $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$ $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$

34.

4 $\sharp 3$ 6 9 8 6 9 8 6 4 $\sharp 3$ \sharp
 5 7 6 4 -
 4 5 3

$E-$ V I I² V
 $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$ $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$ $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$ $\begin{matrix} \diagup 8 \\ \diagdown 3 \end{matrix}$

Figured bass and Roman numerals for the first system:

#7	8		7	6	6	6	-	7
2	3		2	3		5	4	#3
I		G+	I			I ²		
8			8			8		
3			3			3		

35.

Figured bass and Roman numerals for exercise 35:

	6	-	7		7	6		6	-	9	8
	5	4	5	6	4	-		5	-		
	2	-			3	-		4	3		
Bb+	V ₇ ³		I ¹		V ₇ ²			V ₇ ¹		I	
	3		8		3			5		8	

6 5 # 7 7 #6 4 3 9 8 7 9 8
 4 3 #5 6 4 #6 4 3 7 6 - 5 7 8
 5 4 - 3 4 3

G- B \flat +

I¹ V² I I² V I
 \surd_8 \surd_3 \surd_3 \surd_8 \surd_3 \surd_3

36.

4 #3 7 9 8 9 8 7 6 5 #4
 7 6 # 4 # 2

B- V L₇ I II¹ \times IV₇₀ V
 \surd_3 \surd_8 \surd_8 \surd_3

37.

8 6 3 7 5 - 4 3 6 5 4 3

E+ V V I

7 8 4 7 6 7 6 5 6 8 - 7
5 5 4 3 3 5 4 3

I A+ E+ I I²
8 L₇₀² 8 L₇₀ 5 8 3

38.

7 4 2 3 6 4 2 3 6 9 7 8 7
Ab+ Eb+

I V I
3 3 3

4 2 3 6 4 2 3 6 4 2 3 6 4 5 7
4 4 4 4 2 3 3

I Bb F- Ab+
3 3 3 II₉ V
3 3 3 3

39.

6 7 6 6 7 6 5 6 6 — 5
4 — #3

F#

V-1 IV¹ III¹ II¹
√₈ √₈

#4 6 9 8 8 — 7 9 8
2 2 5 4 5 7 3
4 #3 #2 #3 4 3

IV
√₈V
√₅
√₃I
√₈
√₃

40.

6 5 #4 — 7 6
2 —

C-

V
√₅I¹
√₈

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features various intervals and accidentals, including a sharp sign (♯) and a double sharp sign (♯♯). The bass line provides a harmonic foundation with sustained notes and some movement.

6 5 7 6 7 9 8 6 9 8 6
 4 \flat 3 4 - \sharp 5 7 4 5 4 3 5
 #
 G- F- E \flat +
 I I I
 $\sqrt[5]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$

The second system continues the musical piece. It features similar melodic and harmonic patterns to the first system, with a focus on compound suspensions. The notation includes various intervals and accidentals, such as a sharp sign (♯) and a double sharp sign (♯♯).

9 8 6 5 8 7 9 8
 4 3 4 3 7 6 5 \sharp 7 4 3
 4 — \sharp 3
 C-
 I I I² I
 $\sqrt[8]{3}$ $\sqrt[5]{3}$ $\sqrt[8]{3}$ $\sqrt[8]{3}$

41.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef includes various intervals and accidentals, such as a sharp sign (♯) and a double sharp sign (♯♯). The bass line provides a harmonic foundation with sustained notes and some movement.

6 6 9 8 6 7 7 9 8
 5 4 3 4 4 \sharp 7 4 3
 E \flat + B \flat +
 I I
 $\sqrt[8]{3}$ $\sqrt[8]{3}$

42.

C#

[illegible]

CHAPTER XVII

AUXILIARY NOTES

(Pages 308-319)

1.

Bb^+

7 7 $p \ p$

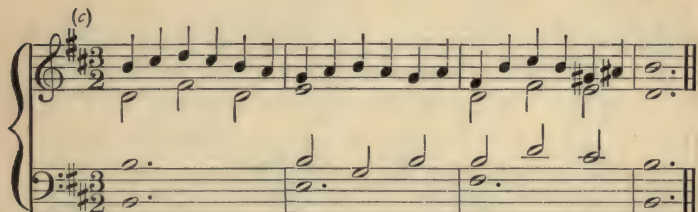
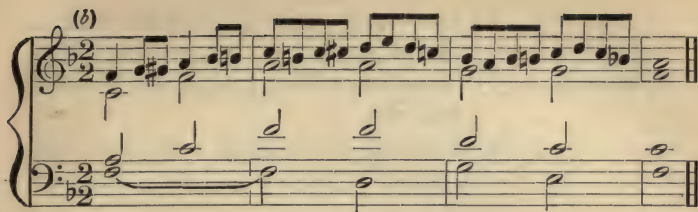
II_9

6 6 6 p

$c \ c$ $c \ c$ $c \ c$

$IV \sqrt[8]$ $V \sqrt[5]$

2. (a)



3. Measure 1. (a) Consecutive fifths (treble and alto) at third beat.

(b) Consecutive fifths (alto and tenor) at fourth beat.

Measure 2. (c) Consecutive fifths (alto and tenor) at first beat.

(d) The use of the mediant chord (first beat) not desirable.

(e) Similar motion to the struck fourth (treble and alto — second beat).

(f) Consecutive fifths (treble and bass) at fourth beat.

Measure 3. (g) Incorrect treatment of a dissonant note (*B* in tenor) on first beat.

(h) Consecutive fifths (treble and alto) at second beat.

(i) Incorrect treatment of a dissonant note (*F* in bass) on second beat.

(j) Consecutive fifths (alto and tenor) at fourth beat.

(*k*) Consecutive ninths (treble and bass) at fourth beat.

Measure 4. (*l*) Consecutive fifths (treble and tenor) at first beat.

(*m*) Incorrect treatment of a dissonant note (*E* in alto) on second beat.

4. (a) (b)

(c) (d)

5. At (*a*) each note is harmonized separately; there are five distinct chords.

At (*b*) *B* and *A* are treated as free turning notes; there are now only three distinct chords.

At (*c*) *B* and *G* are treated as changing notes; and now there are but two distinct chords.

* By the term "melodic" is understood a minor scale, in which the unmelodious interval of an augmented second is not present.

6.

6.

Handwritten musical score for "The Rose Tree". The score is written for piano (indicated by a large brace on the left) and consists of two staves, treble and bass, in 2/2 time. The key signature is D major (two sharps). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written on a single page with a decorative border.

7.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of G major (one sharp) and common time (C). The melody is in the Treble staff, consisting of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Moderato". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line. The vocal line includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree". The score ends with a double bar line.

4 - 3 - 6 — 6 — — —

I II¹

3

8.

8 — 5 — 8 — 5 — 8 —

3 3 3 3 3 3

B^b+ C⁺ F⁺ D⁺ G⁻

V₇² V₇²

4 6 4 3 6 6 5 —

2 — 6 — — — — —

C⁺ F⁺ B^b+ I

3 5

6 — 9 - 6 - 8 9 8 7 8 7 4 3 4 2 3
 3 4 6 - 6 6 7 6 5 6 5
 3 — — — 4 — — — — —
 I I
 √8 √3

9.

5 — — — 6 5 — — —
 4 — — — — —
 2 — — — — —
 A+ G+
 √V₇¹ √V₇¹

♯6 ♯5 - 6 — — — 4 2 3 4 6 -
 — — — 6 - — — — —
 C+ E+ — — — — —
 I
 (√₃ V √3)
 A+

6 - 6 - - 4 3 4 5 6 - 9 7 8 - #4 -
 6 8 4 - 4 3 5 2 4 2 2 3
 4 3 2

V L₇₀³ (I¹_{V1}) I B-

$\sqrt[3]{8}$ $\sqrt[3]{3}$

5 6 - 9 #7 8 - 4 - 6 -
 2 4 2 2 3 3 6 5 3 3 3

I¹ A⁺ II₇¹ V

$\sqrt[3]{8}$ $\sqrt[3]{3}$

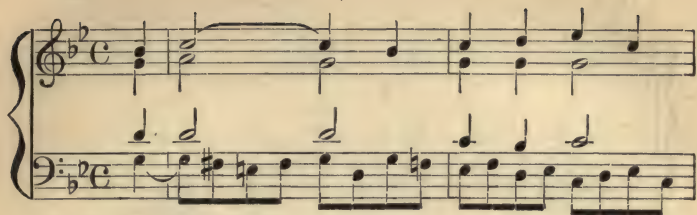
4 2 3 6 6 - 8 - 7 4 3 4 2 3 4 3

7 - 6 - 5 -
 5 3 4 2 3 -

I² I

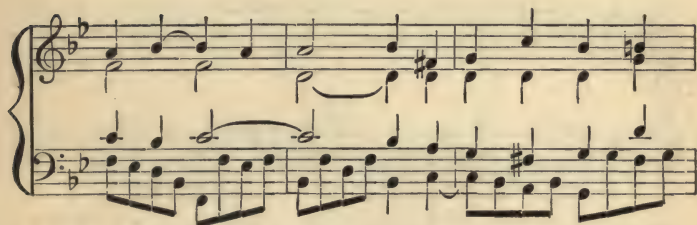
$\sqrt[3]{8}$ $\sqrt[3]{3}$

10.



5 ——— 4 - 3 - 6 - 6 - ———
 4 ———
 2 ———

G-

V₇⁴I
3

- 6 - 5 ——— 9 ——— 8 #4 5 - #6 - #4 -
 4 - 4 - 7 ——— 2 2 - 4 - 2 -
 3 -

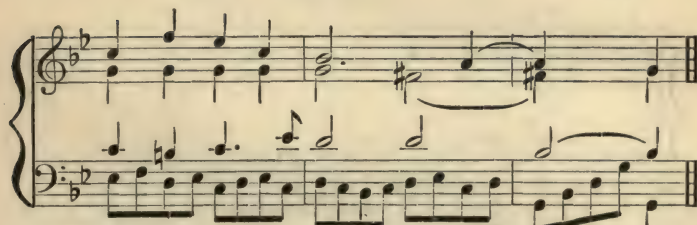
Bb

V
3I
8

G-

V₁

C-



6 - #6 - ——— 6 ——— 6 - 9 ——— 8
 4 - 4 ——— # ——— #7 ———
 3 -

G-

V₇
5I
8

6 — 9 6 — — — —
IV
8

6 — 5 — 4 5 — 4 6 — 4 — 4 — 2
I I Bb+
8 3 3 3

5 — 5 — 2 4 — 4 — 2 5 — 5 — 2
Eb+ I Ab+ Db+
V 8 V 3 V V

$\flat 4 - 3 - \flat 6 \quad 7 \quad \sharp 9 - 8 \quad \text{---} \quad 7 - \quad \sharp \quad \text{---} \quad 6 \quad \text{---} \quad \sharp$
 $\sharp 5 \quad \text{---} \quad \sharp 2 \quad \sharp 3 \quad \text{---}$
 $4 - \sharp 2 \quad \sharp 3 \quad \text{---}$
 I \times IV₇₀ V I+
 $\begin{smallmatrix} \text{F-} \\ \text{V} \\ \text{8} \\ \text{3} \end{smallmatrix}$

13.

II

$\text{---} \quad 8 \quad \text{---} \quad \text{---} \quad 5 \quad \text{---} \quad \text{---} \quad 5 \quad \text{---} \quad 4 \quad \text{---} \quad 4 \quad \text{---}$
 G+ $\text{---} \quad 5 \quad \text{---}$ V
 $\text{---} \quad 4 \quad \text{---}$

$\text{---} \quad \text{---} \quad \text{---} \quad 4 \quad \text{---} \quad 3 \quad \text{---} \quad 7$
 $\text{II}_7 \quad \text{V}$
 $\text{---} \quad \text{---} \quad \text{---} \quad 3 \quad \text{---}$

14.

D+ — 4 3 9 6

V VI

4 3 9 6 4 3 6 5 7,

III IV I II-1

15.

6 6 - 7 - 3 4 7 8

4 - 6 5 4 3

Eb+ V IV

* Unaccented auxiliary notes, as a general rule, are not represented in the figuring.

6 $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$ 4 3 8 7 6 5 7 5 6 -

B \flat + I $\sqrt[3]{}$ II $\sqrt[7]{}$

6 - 8 7 5 6 6 8 7 8 7 $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ 6 5 -

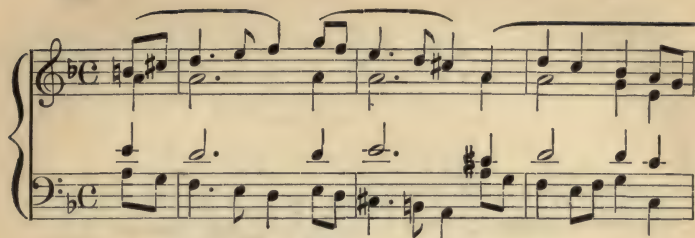
E \flat V $\sqrt[7]{}$ C-

8 7 6 - 9 8 6 - 6 7 -

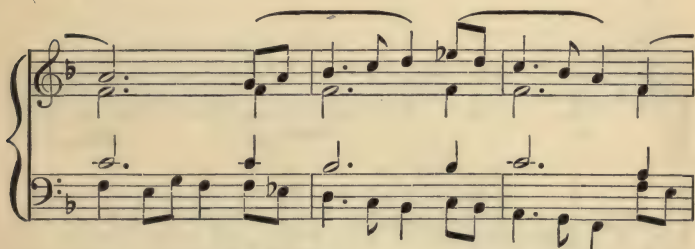
$\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ - $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ 5 8 6 5 5 5 6 3 -

(I $\sqrt[+]{}$ V F- E \flat + I $\sqrt[8]{}$ II $\sqrt[7]{}$

16.



8 - 6 — 7 - 6 — # - 6 — 6 5
 5 - 4 - 3 3
 #2 #4
 D-
 V
 3
 I
 3
 F+
 V
 5



— 8 - 6 — 7 - 6 — —
 5 - 4 -
 2 4 b3 3
 Bb+
 V
 3
 I
 3



6 6 6 6 5 — 8 7 — —
 5 5 # - 6 5 -
 #
 D-
 II₇¹ V
 5
 V
 5

18.

Treble staff: C-
 Bass staff: V
 Chord symbols: C- , V

Chord symbols: $\#6$, 6 , 5 , 6 , $\flat 5$
 Bass staff: F-

Treble staff: Eb+
 Bass staff: F- , C-
 Chord symbols: Eb+ , F- , C-

(Fr. 6)

6 4 6 9 7 5

V_9 I_+

19.

6 6 6 5 7 5 6

F_+ C_+ II_7^1

6 # 6 3 3 6 4 3 6 5 7 5 6

D_- $C_+ L_7^2$ $F_+ I$ II_7^1

20.

6 4 6 6 4

G+

6 2 3 6 6 5 4 3 7 4 3 7 6 6

IV
3

V_7^2 V_7^2
3 6

7 6 5 6 4 3 6 4 7 3

C+

G+
II
3

21.

 $Bb+$

v1

I
3

5 — 6 6 7 4 3 2 3
2 — 4

$$\begin{pmatrix} \setminus V^1 \\ \setminus I^1 \end{pmatrix}$$
I
3

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with notes G, B-flat, and D, and a treble part with chords and moving lines. The lyrics are written below the piano part.

6 - — 6 - 6 - 6 5 —
4 #3 —

G-

G-

B \flat +

V¹

22.

A+

V¹

IV¹ II¹

B⁺ II₇ V

E⁺

8 7 6 5 6 9 6 4 6 6 7
 3 4 5 3
 A⁺ II₇ V IV II₇² II₇¹
 5 8

23.

3 3 6 — — 4 3 2 3 5 6
 A⁻ 5 — I
 3

#6 6 6 4 #3 #2 3 #7 6 — 6 6
 4 5 3 # 5 4
 3 —
 V D⁻ C⁺ L₇O₂
 3 8

8 #5 4 E+ V 3

7 - #6 #5 #3

7 #

6 #6 4 3

A-

6

6 5

8 5 #

7 6

II⁷₁

24.

7 # B-

6

5

4

3

4 3 2 3

#4 2

6

6

I V

IV V

I V

6 4

5 #

#4 3

6 5 4 3

4 3 2 3

4 2

I V

IV V

I V

6 6 8 4 2 3 7 9 4 8 3 7 7

V I IV₇ L₀₇

7 7 7 7 4 #3 #2 #3 7 #

III₇ VI₇ (II₇/IV₇) B-II₇ V

6 5 4 3 4 3 2 3 #4 6 6 8 4 2 #3 9 4 8 3

I IV I V I V

25.

C^+
I

IV

II

V

I

IV

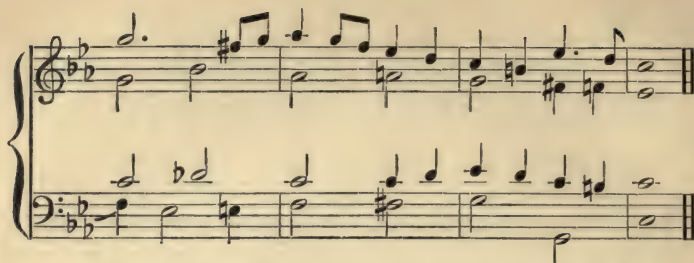
V_7

I

I

26.

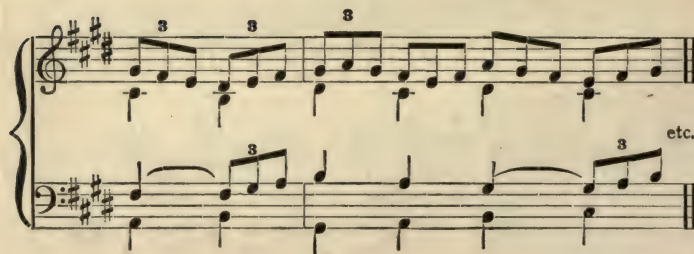
- $\frac{4}{4}$ 9 8 6 7 4 6 6 - 6 5 $\frac{4}{4}$ - 3
 6 - 4 4 - 2



5 - $\flat 7$ —
2 - $\flat 5$ —
3 $\sharp 2$ 3

7 6 6 5 $\sharp 7$ $\sharp 7$ —
4 - 4 $\sharp 3$ 6 $\sharp 7$ —
4 4 $\sharp 3$ 4 $\sharp 3$ —

27.



28.

9 8 7 6 5 4 3 2 1

C+ IV I V

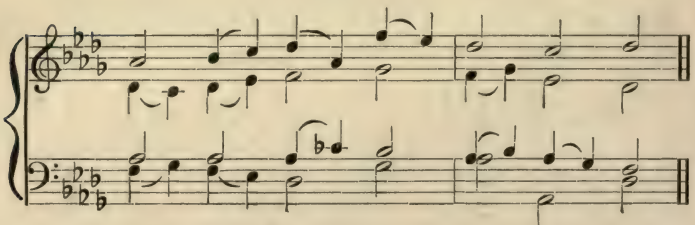
6 5 4 3 2 1

I G+ I

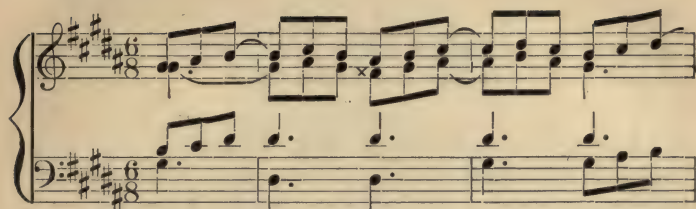
#6 9 8 7 6 5 4 3 2 1

D+ C+ II^o V₇ I

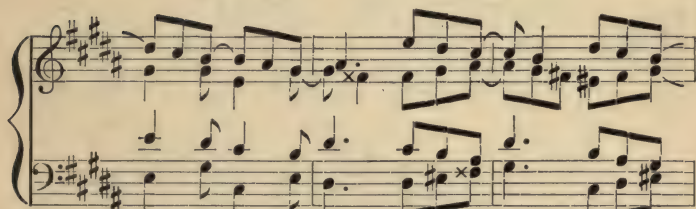
29.



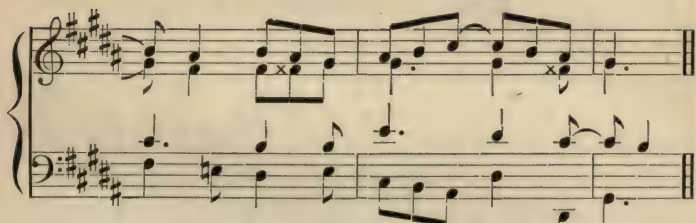
30.



— 6 — 5 — 9 — 8 —
 4 — × — 4 — 3 3 3
 G \sharp V I
 $\sqrt[5]{8}$ $\sqrt[3]{8}$



7 6 7 6 4 × 3 9 — 9 8 \sharp 7 9 —
 7 — 4 3 — 7 —
 × — — — — —
 F \sharp
 +
 V $_9$
 IV 1 II 1 V V $_9$ I
 $\sqrt[8]{8}$ $\sqrt[8]{8}$ $\sqrt[3]{8}$ $\sqrt[8]{8}$ $\sqrt[3]{8}$



9 8 — 6 — 6 — 7 6 7 4 3
 4 3 — 5 5 — 4 — ×
 .
 ×
 G \sharp
 V $_6$ II $_7^1$ I 2 I
 $\sqrt[8]{8}$ $\sqrt[3]{8}$ $\sqrt[3]{8}$

CHAPTER XVIII

EXTRANEOUS MODULATION

(Pages 341-354)

1. (a) (b) (c)

\flat $\flat 4$ $\flat 5$ 7 \sharp \flat $\sharp 6$ $\sharp 5$
 D^+ $E\flat^+$ F^+ G^+ G^+ $B\flat^+$
 (IV^-) (III^-) (III^-) (II^-) (IV^-) (II^-)

(d) (e) (f)

7 \sharp $\sharp 5$ 7 $\sharp 5$ $\sharp 7$ $(\sharp 5)$
 $(\sharp 5)$ \sharp $(\sharp 5)$ \sharp \sharp \sharp
 $B\flat^+$ D^+ $E\flat^+$ A^+ A^+ F^+
 (VI^-) (IV^-) (V^-) (III^-) (IV^-) (VI^-)

(g) (h) (i)

7 4 7 #5 #

A \flat F $+$ E $+$ D $+$ B \flat A $+$

(II IV-) (II III) (III IV-)

2. (a) (b)

F \sharp $+$ G $+$ D \flat $+$ E \flat $+$

(IV- III) (III II)

(c) (d)

C \sharp E $+$ G $+$ B $+$

(IV- II) (VI IV-)

(c) (d)

\flat $\sharp 5$ $\sharp 6$ $\sharp 5$ $\flat 5$ $\sharp 6$ $\flat 5$
 $\sharp 4$ $\sharp 5$ $\sharp 4$ \flat $\flat 4$ \flat
 $A\flat+$ $B+$ $E+$ $A\flat+$
 (IV- III) (VI IV-)

(e) (f)

$\sharp 5$ 7 $\sharp 5$ \flat $\sharp 5$ $\sharp 7$ \sharp
 $(\sharp 5)$ \sharp $\sharp 5$ $\sharp 4$ $\sharp 5$ \sharp
 $B\flat+$ $E+$ $E\flat+$ $B+$
 (V I) (III IV-) (IV- VI)

(g) (h)

$\flat 5$ $\sharp 6$ $\flat 5$ $\sharp 5$ $\sharp 6$ $\sharp 5$
 $\flat\flat$ $\flat 4$ \sharp \sharp $\sharp 4$ \sharp
 \flat \flat \sharp
 $E+$ $D\flat+$ $A\flat+$ $F\sharp+$
 (II IV-) (II III)

(i) 4.(a) (b)

b5 b7 #5 #6 #5 6
b (#5) #5 5 # b5

B+ Bb+ Eb+ D+ G+ F+

(III
IV-

(c) (d) (e)

#6 #4 #5 b7 (b5)
4 # b #5 #5 #

Bb+ G+ D+ Bb+ A+ Eb+

(f) (g) (h)

#6 # b7 b5 6 #
4 # b #5 #5 #

F+ A+ F+ Ab+ D+ E+

(i) 5. (a) (b) (c)

$\begin{matrix} \sharp 6 \\ \flat 5 \end{matrix}$ $\sharp 5$ $\begin{matrix} \sharp 6 \\ 5 \end{matrix}$ $\begin{matrix} \sharp 5 \\ \sharp \end{matrix}$ 6 $\flat 5$ $\begin{matrix} \sharp 6 \\ 4 \\ 3 \end{matrix}$ \sharp

A \sharp B \flat + G+ F \sharp + E \flat + D \flat + E+ C \sharp +

(d) (e) (f)

$\begin{matrix} \sharp 4 \\ \sharp \end{matrix}$ $\sharp 5$ $\begin{matrix} \sharp 6 \\ 5 \end{matrix}$ $\begin{matrix} \sharp 5 \\ \sharp \end{matrix}$ $\begin{matrix} \sharp 6 \\ 4 \\ 3 \end{matrix}$ \sharp

B+ G+ A \flat + D+ D \flat + F+

(g) (h) (i)

$\begin{matrix} \sharp 6 \\ \sharp 5 \end{matrix}$ $\sharp 5$ 6 \sharp $\flat 5$ $\begin{matrix} \flat 6 \\ \flat 5 \\ \flat \end{matrix}$ $\flat 5$

F \sharp + A+ C \flat + D \flat + F+ G \flat +

6. (a)

(b)

$\begin{matrix} \#6 & \flat 6 & \flat 5 \\ 5 & \flat 5 & \flat \\ \# & \flat & \flat \end{matrix}$
 $\begin{matrix} 6 & \flat 6 & \flat 5 \\ \sharp 5 & \flat 5 & \flat \\ & \flat & \flat \end{matrix}$

D+ **C#+** **Db+** **C#+** **B+** **Cb+**

(c)

(d)

(e)

$\begin{matrix} \times 6 & \sharp 6 & \flat 5 \\ 4 & \flat 4 & \flat \\ 3 & \flat & \flat \end{matrix}$
 $\begin{matrix} 6 & \sharp 6 & \sharp 5 \\ \flat 4 & \sharp 4 & \sharp \\ \flat \flat & \flat & \flat \end{matrix}$
 $\begin{matrix} \flat 7 & (\sharp 5) \\ \sharp 5 & \flat \end{matrix}$

B+ **G#+** **Ab+** **Ab+** **Fb+** **E+** **E+** **Bb+**

(f)

(g)

$\begin{matrix} \flat 5 & \sharp 6 & \flat 5 \\ \flat & \flat 4 & \flat \\ & \flat & \flat \end{matrix}$
 $\begin{matrix} \sharp 5 & \sharp 6 \\ \sharp & \sharp 5 \\ & \sharp \end{matrix}$

B+ **Eb+** **Db+** **E+**

(k) (i)

6 b6 b5 b6 #6 #5
 5 b5 ♯ b5 #5 #
 ♯ ♭ ♯ ♭ ♯ ♯
 F♯+ Ab+ B♭+ B+

7. (a) (b) (c)

4 8 ♯7 (♯5) ♯7 (♯5)
 ♯ ♯5 ♯5
 B- C+ F♯ C+ C♯ C+
 (IV) (VI) (VI)
 (III) (II+) (VI+)

(d) (e)

♯7 (♯5) 6 ♯
 ♯5 5 ♯
 C+ C+
 G♯ G-
 (VI) (IV-) (V-)
 (I) (VI) (II)

(f) (g)

B \flat - (V IV) C $+$ E \flat - (V I) (III II) C $+$

8. (a) (b) (c) (d)

b7 b 6 #5 #4 #3 #6 #5 #4 #3

E-F- D-E- B- D- D- F \sharp

(e) (f) (g)

b7 #7 (#5) #5 #4 #3 #6 #5 #4 #3

F- C \flat -B- E- C- B \flat - G-

($\frac{1}{2}$) ($\frac{1}{2}$)

C# B- G# G-

9.

Bb+ 6 b4 b5 b5 b5 6 5 8 7 3 4 2 3 b- Bb

10.

B- 7 5 6 7 5 x5 7 5 x5 #6 - #6 #5 4 #3 B+ V7 6 V7 5x V7 V7 5x 6 F#+ V 5 3

D-

F#+ F+

13.

Eb+ B+

E+

C-

E \flat +

14.

D+ C \sharp +

F+ G \flat B-

G- D+

15.

G- D+

G- B \flat F+ A-

rall. al fine

A+ D+ G-

16.

First system of musical notation. Treble and bass staves in 3/8 time, key of E major. The bass staff begins with a whole rest. The system is labeled with E^- at the beginning and E^+ at the end.

Second system of musical notation. Treble and bass staves. The system is labeled with $E\flat^+$ and G^- at the end.

Third system of musical notation. Treble and bass staves. The system is labeled with $F\sharp^-$ and $G\sharp^-$ at the end.

Fourth system of musical notation. Treble and bass staves. The system is labeled with E^- at the end.

20.

(a)

(b)

(c)

(a) F^+ I_7^-
 (b) $\times IV_{70}$
 (c) $-VI_6 \times$

(d)

(e)

(f)

(d) $-II_+^1$
 (e) II_+^7
 (f) $VI_6 \times$

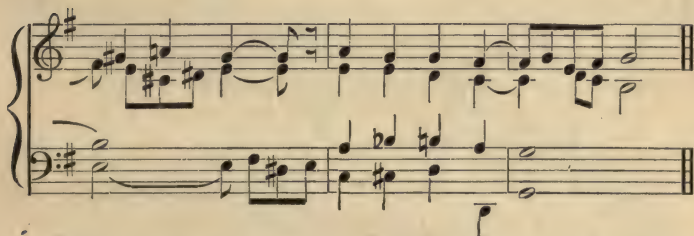
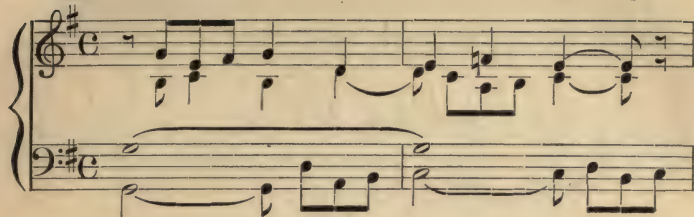
(g)

(h)

(i)

(g) II_{07}^1
 (h) IV_{-6}
 (i) $V_7 \times$

21.



22.



$\begin{matrix} 6 & 6 & \sharp 6 & 6 & 4 & 6 & \flat 6 & 7 & \flat 5 & \flat 7 & 6 & 6 \\ \flat 5 & & \sharp 4 & 4 & \flat & \sharp 5 & \flat & & & & 5 & \flat \\ \sharp & & 3 & & & & & & & & & \flat \end{matrix}$
 $G^+ \quad III_{70}^1 - VI_{6 \times} \quad L_{70}^2 I_{7-}^1 - II^+ - VI^+ \times IV_{70} \quad IV_{-6}$

23.

7 6 7 9 8 9 - 8 - 7 - 8 9 7 8
 4 - 5 6 8 7 7 6 6 5 6 - 5 -
 3 2 3 - 4 5 3 4 2 3 5 4 4 3

24.

5 6 7 8 - - - 9 8 #7 8 - 7 -
 3 4 - 8 #7 6 - 5 5 7 6 #6 5 - - -
 2 3 3 - 4 3 3 4 - - - 3 2 3

D+
 I IV² L¹ I I₇- VI¹ IV² I V IV¹ I² ×IV₇₀ V V₇ I
 I - - - - V - - - -₃ ₃

25.

8 #7 #7 6 #6 7 - 9 8 #7 #7 8 -
 5 6 - 5 4 - - - 7 6 5 4 8 #6 5 -
 # 4 - # 4 #3 - 2 # 4 # 2 4 - # -

D- G- D-
 V I¹ ×IV₇₀³ L¹ I V₇ I² V₇¹ VI¹ V¹ ×IV₀¹ V ×IV₇₀³ V
 (₃ IV² ₃)
 V - - - -

26.

28.

9
#7
6
4

9
#7
5
3

8
6
#5

9
#7
#6
4

8
#6
—

9
#7
5
3

B+
I

$\times IV_7^2$

L_{70}

III_{70}^2

$\times IV_{70}^1$

I^2

L_{70}^3

V

27.

[illegible]

Figured bass numbers: 6 # 5 - $\flat 6$ $\flat 7$ 4 #6 - 6 #6 6 4 6

Chord symbols: V $\sqrt[5]$ $\text{VI}_{\text{O}7^3} \times \text{IV}_{7\text{O}} \text{L}_{7\text{O}^2} \text{L}_{7\text{O}^1} \text{I}^1$ $\sqrt[8]{5}$ A- L_{7O^1} F+

Figured bass numbers: 7 4 $\flat 7$ $\flat 7$ 8 7 $\flat 4$ 6 $\flat 6$ 8 $\flat 7$ $\flat 7$ 4 3

Chord symbols: $\text{II}_{+7} \sqrt[3]$ $\text{I}_{7-} \sqrt[3]$ II_{87} $\text{VI}_6 \times \text{V} \sqrt[3]$ I $\sqrt[3]$

28.

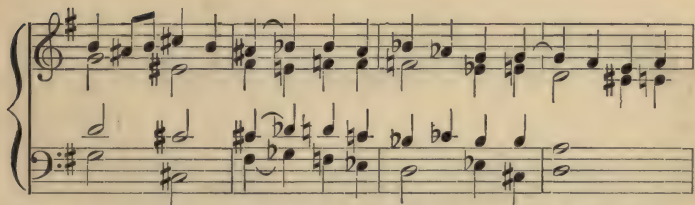
Figured bass numbers: 7 6 5 6 4 #3 $\flat 4$ 7 6 #5 #6 4 3

Chord symbols: G+ $\text{V}_7 \sqrt[5]$ $\text{III}_+ \sqrt[3]$ B- $\text{V}_7 \sqrt[5]$ $\text{III}_+ \sqrt[3]$



6 6 - 5 7- 5 6 5 6 6 - 5 #7- 5 #5
 5 3 3 -6 3 4 3 5 3 3 -6 3 -
 2- 2-

G⁺ IV₆ I — D⁺ IV₆ G⁺ V_X



3 #2 3 8 - #5 #6 #6 #6 b6 b7 b5 b7 8 - #7 #7
 8 7 # #5 #6 #6 #6 b6 b7 b5 b7 5 - #7 #7
 # - # #5 #6 #6 #6 b6 b7 b5 b7 4 3 2 3
 F⁺⁺ B_b E_b⁺ G⁺ L₇₀ ×IV₇₀ V₃ II⁺
 (I -II⁺ -VI₆× V —



8 — #7 — 8
 3 4 5 6 5 - #7 - - b6 - 5 4 5
 1 2 3 4 - 3 2 3 4 - - 2 - 3
 I II₇ I⁺ IV - I⁺ - I₇⁺ - IV₃ - L₇₀² V² I
 I —



5 ——— 8 7 # ——— 6 $\sharp 7$ $\sharp 5$ $\sharp 7$ $\sharp 9$ 8 -
2 ——— $\sharp 6$ - \sharp ———
 $\sharp 4$ -

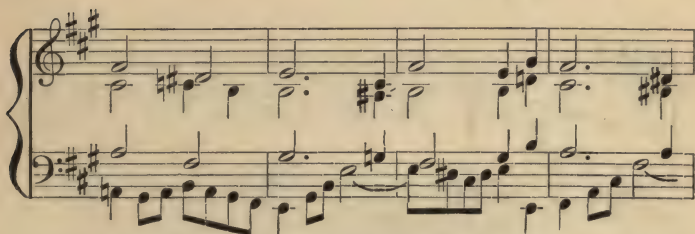
F \sharp

C \sharp

\vee^1

-IV \times^3
5

I
 $\vee 8$



6 - 9 - 3 - - 5 $\sharp 4$ 5 ——— $\sharp 7$ - 5 $\sharp 6$
 \sharp ——— 3 \sharp 2 ——— 3 $\sharp 4$
3

E+

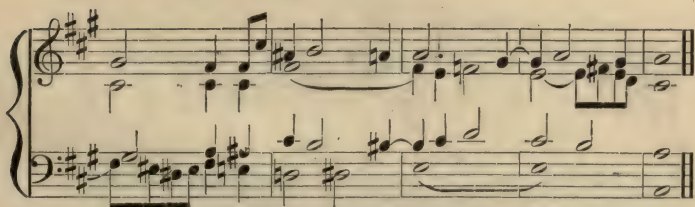
V
8

$\times IV_{70^2} \vee^1$

I \vee

F \sharp

$\times IV_{70^2}$



5 ——— $\sharp 4$ 7 6 6 $\sharp 6$ 9 8 $\sharp 9$ - 8 - - 9 8 7
2 ——— $\sharp 5$ $\sharp 5$ $\sharp 5$ 6 7 - 6 - 5 ———
4 - - 3 - 4 - - 3 -

B-

A+

\vee^1

I \vee
 $\vee 8$

II \vee^1

$\times II_{70^1}$

I \vee^2

IV - L \vee^2

I \vee

L \vee

$\vee 5$
 $\vee 3$
V

$\vee 8$
 $\vee 5$

31.

6-5 9-8 7-6 5 6 7 6 #4 6 7 6 6
4-# 4-3 4 2 5 #

F#

V

I

-II+¹-VI₆x²II¹II+⁷V₅I₈-II₈-VI₅II₈II₈+⁷V₃I₃

8-#7 8 - #5 5 x5 5 x5 5 x5 5 #5
6 - 5 # # - # - # - # -
4 - #

C#+

F#+

B+

E+

A+

Vx(I_V)Vx(I_V)Vx(I_V)Vx(I_V)

Vx

5 #5 5 #5 #6 6-5 6 8-7
4-# 4 6-5 # -

(I_V)

D+

G+

F#

-II+¹

V

Vx(I_V)

Vx

-II₁V₅

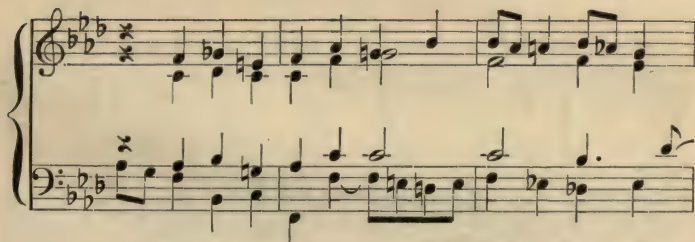


7 #6-5#6 8 - 7
 # 4-# 4 6 - 5 5 x5 #6 - # -
 xIV₇₀ V₅ I₊ IV₊

32.



o
 F-



— 5 b6 #5 6 - 4 3 - #4 6 - 8 7
 3 2 2 b5
 -II₊¹ >V₁ >V₇¹ I
 Bb- Ab+

8 5 4 3 2 3 $\flat 7$ $\sharp 6$ 8 5 4 3 2 3 7 8 7 $\flat 7$ $\sharp 5$ -

C+ F- $G\flat+$ $F\sharp+$

I $\sqrt[3]{}$ I $_7$ $\sqrt[3]{}$ VI $_6x$ $\sqrt[5]{}$ V $_6$ $\sqrt[3]{}$ V $_7$ $\sqrt[3]{}$

$\sharp 5$ 7 $\sharp 5$ - 6 - 9 8 7 $\flat 6$ 5 7 8 $\sharp 5$ - 7 -

\sharp - \sharp - $\flat 5$ \flat - 3 $\sharp 5$ - 7 -

G+ C+ F II+ $_1$ V V $_7$

$\sqrt[3]{}$ $\sqrt[3]{}$ $\sqrt[3]{}$ $\sqrt[3]{}$ $\sqrt[3]{}$ $\sqrt[3]{}$

6 - - - 6 $\sharp 5$ - - 6 - 6 $\sharp 4$ \sharp

5 - - - 3 - 6 -

2 - - - 2 - 4 -

$\sqrt[3]{}$ V $_1$ $\sqrt[3]{}$ V $_7^2$ L $_7^2$ I+

33.

6 4 6 #6 6 6
2 2 4 4 5
3
G+ C+ G+
-VI₆X₄ II₇¹

4 6 6 b7 #6 7 8 #7 6 b6 5
2 2 #5 4 3 5 5 - 4 3
I₇¹ ×IV₇₀ I₇³ IV₈¹ IV-
I

34.

b7 9 8 #6 5 - b7 6
b 3 4 b5 4 3 - 5 -
3
F+ IV₈ -VI₆X C+
L₇₀

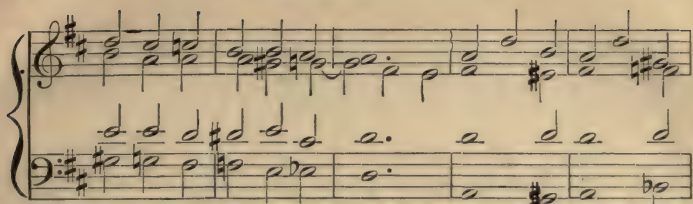
6 8 - 7 b7 6 8 7 — 6 8 7
5 6 - 5 5 6 5 6 3 3 5 6 5
4 3 - # - # - A- # -

II₇¹ V I₇ D- V V

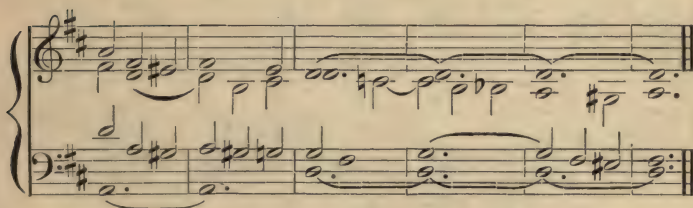
5
3

35.

[illegible]

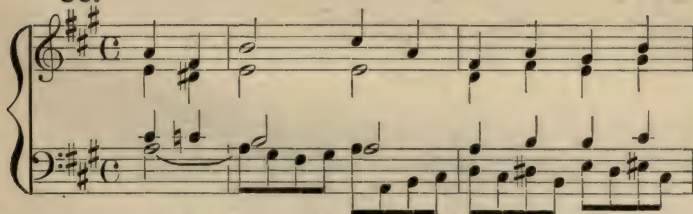


6 4 6 #6 # 4 4 3 2 6 — #6 6 — #6
 5 2 #5 4 4 4 4 4 — 5 4 — #5
 3
 Π_{+7}^1 $-\text{III}_{6\times}^6 \times \Pi_{+}$ V_7^2 I $\times \Pi_{70}^1$ $-\text{IV}_{6\times}^6$
 50 3 5



6 #7 6 9 #7 8 — 8 — 8 — 8 —
 4 #5 4 #7 4 3 #7 7 6 b6 5 — #4 5 —
 4 6
 $\times \Pi_{70}^1$ $\times \text{IV}_7 L^2$ I_7^1 IV I
 3 3 2 3 —
 V — I —

36.



#4 5 — — — 6 — — 6 —
 # 2 — — — 5 — — 5 —
 A_{+} $\times \text{IV}_{70}^2$ V^1 E_{+} $F^{\#}$

6 - 6 - 9 - 8 ○ —

E+

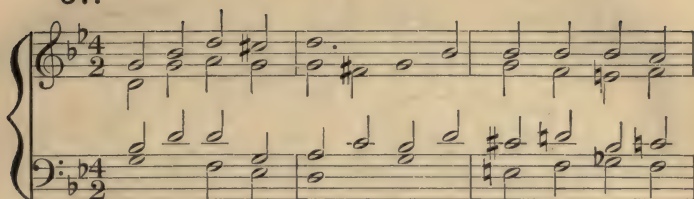
#5 - # - #5 - #6 - # — 8 — #4 —

F+ G- -VI_{6x}₄ C+

#6 - b6 - 9 - 8 - b6 — # —

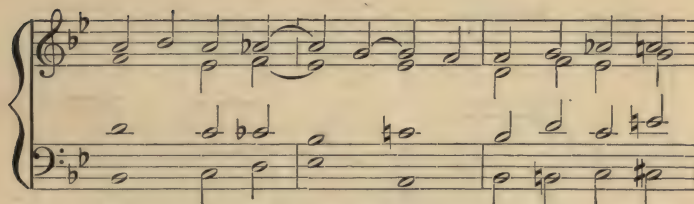
F+ B \flat (I₁ A+
II₁⁺
(N₆)

37.

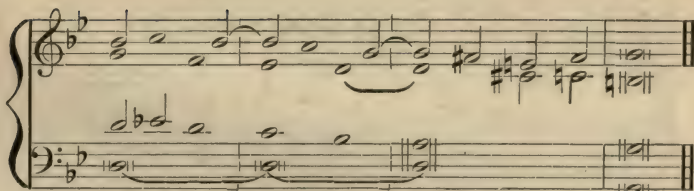


6 #6 8 7 3 #6 #6 #6
5 4 5 4 5
4 #3

G-

-VI_{6x} V
3B_b
XIV₇₀¹ -VI_{6x}

7 8 6 b7 4 3 7 6
b5

I
3E_b⁺
L₇₀ I
3B_b⁺
V₇¹
3C- G-
(-VI₁⁺ II₇¹
-II₁⁺)

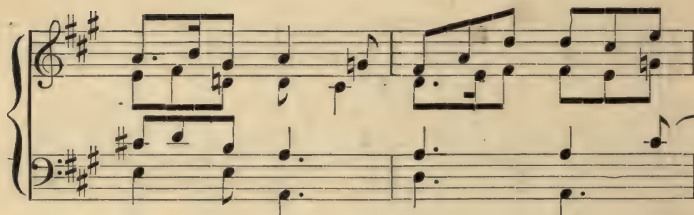
8 9 8 - 9 - 8 - 8 - #7 #7 #
6 7 - 6 7 - 6 - 4 #3 #2 #3 #
4 - 3 - 6 5 - 4
III₁⁺ II₁⁺ I₁⁺ V I₊
3 3 3 3 3

V

38.



$\begin{matrix} 6 & 6 & 5 & 6 \\ 5 & 4 & \sharp 3 & \end{matrix}$
 $\begin{matrix} \sharp 6 & 4 & \sharp 3 & - \end{matrix}$
 $\begin{matrix} 6 & \sharp 7 & 9 & 8 & \sharp 6 \\ \sharp & & \sharp 5 & & \end{matrix}$
 F^{\sharp}_-
 $\Pi_{+7}^1 V$
 $-VI_{6\times} V$
 $\begin{matrix} B- & A+ \\ L_7 & I & -VI_{6\times} \\ \sqrt[5]{3} & \sqrt[8]{5} & \end{matrix}$



$\begin{matrix} \sharp 6 & - & \sharp 7 & 8 & - & \sharp 7 \\ 4 & - & 3 & 4 & - & 3 \end{matrix}$
 $\begin{matrix} 6 & 5 & \sharp 7 \\ 4 & 3 & \end{matrix}$
 I
 D^+
 $\begin{matrix} V & V_7(-VI_{6\times}) \\ \sqrt[5]{3} & \sqrt[5]{5} \end{matrix}$



$\begin{matrix} 8 \times 7 & \sharp 7 & 9 & 8 & 7 & 6 & \sharp 4 & 6 & \sharp 5 & 6 & 8 & \sharp 7 & \sharp 7 \\ 6 & - & \sharp 5 & 3 & - & \sharp 3 & & & & 5 & 6 & - & \sharp 5 \\ 4 & \sharp 2 & \sharp 3 & & & & & & & \sharp & 4 & \sharp 2 & \sharp 3 \end{matrix}$
 C^{\sharp}_-
 F^{\sharp}_-
 $B-$
 F^{\sharp}_-
 $\begin{matrix} I \\ \sqrt[8]{3} \end{matrix}$
 L_{70}^3
 Π_{+7}^1

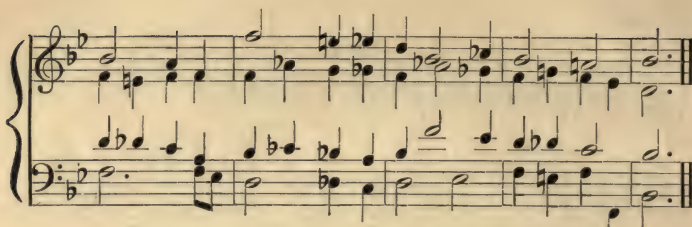
39.

\flat 5 5 $\sharp 5$ 5 $\sharp 5$ 6 $\sharp 6$
 $\frac{2}{2}$
 D^+ IV- \vee^1 I \times II $^+1$ \times II 7^01

8 $\sharp 7$ 8 $\sharp 7$ 6 5 $\sharp 6$ $\flat 7$ 9 8 7 8 6 $\flat 6$ 8 7
 6 $\sharp 6$ 5 $\sharp 5$ $\sharp 5$ $\flat 5$ $\flat 5$ $\sharp 5$ 3
 4 V \times V 7^0 VI VII 1 III 7^0 IV \vee_8 -II $^+1$
 \vee_3

40.

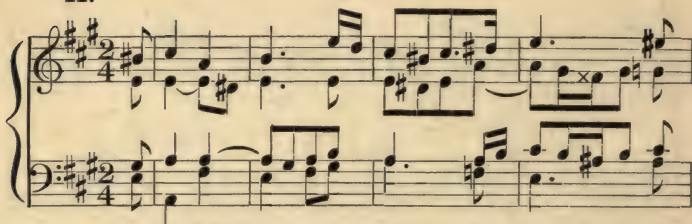
6 $\flat 6$ 7 4 3 2 3 \flat 6 7 6
 $\flat 5$ \flat \sharp \sharp \flat \flat 3 -
 B^b+ I $7-$ -II $^+1$ I \vee_3 IV- II 01
 \vee_8



8 $\sharp 7$ 8 - 6 $\flat 7$ $\flat 6$ 6 6 6 9 8 8 $\sharp 9$ 8 7
 6 $\flat 6$ 5 $\flat 5$ 4 $\flat 5$ $\flat 5$ 5 $\flat 6$ 6 $\flat 6$ 5 -
 4 - 3 $\sharp 2$ \flat $\flat 4$ $\flat 3$ 4 - 3 -

$\text{III}_{70} \times \text{IV}_{70}^3 \text{L}_{70}^1 \text{I}_7 - \text{II}_4^1 \times \text{IV}_{70}$

41.



$\sharp 5$ 7 $\sharp 6$ 4 3 6 - 5 $\sharp 6$ 6 5 $\sharp 4$ 5 $\sharp 7$
 3 4 4 3 $\times 2$ 3 $\sharp 5$

A^+
 $\text{V} \times \times \text{IV}_8^1 \text{V}$

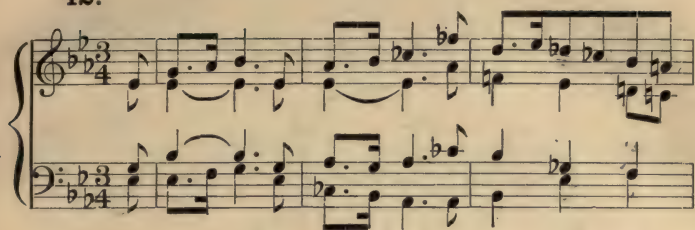
$-\text{VI}_6 \times$

I_7^-
 $5 \times$



6 6 - $\sharp 5$ - $\sharp 4$ 6 $\sharp 7$ $\sharp 6$ 7 6 6 5 $\sharp 7$ $\sharp 7$ -
 4 3 6 - 5 4 3 -
 $\text{VI}_4^1 \times \text{IV}_{70}^2 \times \text{V}_{70} \times \text{IV}_{70}^2 \text{L}$
 V

42.

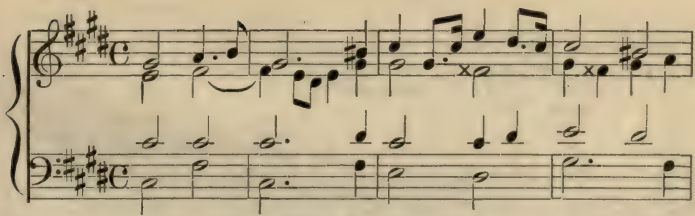


6 6 - b b6 $\sharp 5$ b7 b6 $\sharp 6$ $\sharp 5$
 Eb+ IV-1 -II+1 Bb -II+1
 8



$\sharp 9$ 8 6 - 6 b6 6 - $\sharp 6$ b7 b6 $\sharp 6$ $\sharp 5$ 9 8
 4 3 b5 $\sharp 4$ 3 b3 - 4 3 4 3
 Eb+ F+ Eb+ -II+1 V I
 I -VI \times 5 8 5 8 8
 3 3 3 3 3

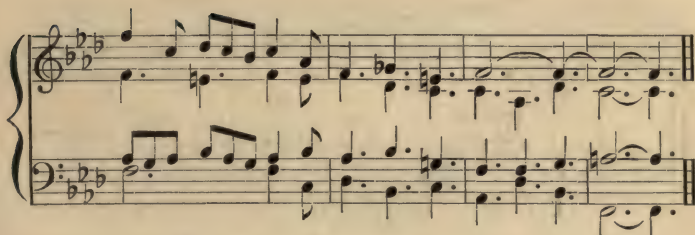
43.



4 3 2 3 $\sharp 4$ 6 9 8 8 \times 7 8 $\sharp 4$
 2 7 6 - 5 3
 C \sharp I II+9 I
 3 3 3 3 3

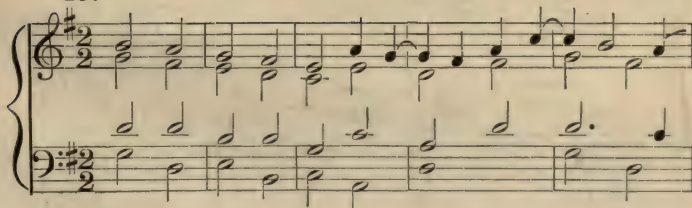


6 $\flat 6$ 6 $\sharp 4$ - 6 $\flat 6$ $\sharp 5$ $\frac{7}{4}$ - $\sharp 3$
 C_+ F^-
 $-II_+^1$ IV^- $-II_+^1$ V
 $\frac{7}{3}$



7 $\flat 6$ $\sharp 5$ 6 6 $\sharp 4$ $\sharp 4$
 $\frac{7}{6}$ $\frac{5}{5}$
 V_7 $-II_+^1$ IV_6 I_+
 $(N_6.)$

45.



8 7 4 3 8 7 4 3 8 7
 6 5

4 3 8 7
6 5

8 7 8
7 6 - #5
3 4 3 -

7
7 #

9 6 7
4 3

4 3
6 6
#

4 3 4 3
b5 #

System 46, measures 1-2. Treble and bass staves. Key signature: one sharp (F#). The melody in the treble staff consists of eighth and quarter notes. The bass staff features a more complex rhythmic pattern with sixteenth and thirty-second notes.

6 — 5 — — — 6
5 4 — 3 —
46.

System 46, measures 3-4. Treble and bass staves. Key signature: two flats (Bb, Eb). The melody continues with eighth and quarter notes. The bass staff has a steady quarter-note accompaniment.

4 6 7 9 8 7 6 6 —
2 4 3 b5

System 46, measures 5-6. Treble and bass staves. Key signature: two flats (Bb, Eb). The melody features more chromatic movement with flats and naturals. The bass staff continues with quarter notes.

7 b7 b7 #6 8 #7 #7 — b7 b7 —
4 3 b7 4 3 # — 4 3 # — b4 3

System 46, measures 7-8. Treble and bass staves. Key signature: two flats (Bb, Eb). The melody concludes with a half note. The bass staff has a final quarter-note chord.

8 b7 — 6 — #5 9 9 b7
3 — 4 — 3 — 7 # 7 #

9 4 8 3 - b5. #6 4/b 5 b b6 4

47.

- - - 5 2 5 3 b2

#5 3 2 5 #3 7 6 6 6

6 9 7 5 #6
2 —

4 3 #4 6 6 4 6 9 8 [6 #7 4 3 4 3 6 9 4 3 6 10 8
2 5 2 7 — 4 #3 5 — 4 — 5 — 4 —

48.

6 - 4 6 - #6 6 5 6 4 3 #4
5 2 5 4 3 5

* The use of the figure 10 is very exceptional ; it is here employed instead of the figure 3, to indicate the melodic movement.

7 6 4 6 - 6 7 6 #6 6 5
5 3 4 3 4 - 5 4 3

6 4 6 4 b6 b7
2 2 b b

6 5 7 b9 b b7 #6 #6 b7 #6 b6 bb7 #6 b7
4 3 — 3 b 4 b5 4 4 b5 4 b

6 5 6 8 7 - #6 #6 5 6 7 —
4 3 4 b6 - 5 b5 - 4 3 4 6 - 5
2 3 -

49.

First system of musical notation for exercise 49, showing a treble and bass staff in 2/2 time with a key signature of one sharp (F#). The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

6 - 8 7 8 7
6 5 # - # -

Second system of musical notation for exercise 49, continuing the melody and accompaniment from the first system. The notation includes various musical symbols such as slurs and ties to indicate phrasing and duration.

7 6 6 - 9 8 7 - 6 #6 6 5 9 8 9 8 7 6 7
5 6 5 4 3 6 5 4 4 #3 4 3 7 6 5 5
4 3 4 #3 3

Third system of musical notation for exercise 49, concluding the piece with a final cadence. The notation includes a double bar line and a repeat sign to indicate the end of the exercise.

9 8 7 - 4 3 - 6 #6 6 5 8 #7 6
4 3 6 5 #2 3 4 - 4 #3 #
4 #3 3 -

Coda in the major mode.

Coda in the major mode.

7 #

#6 #5 4 #3 9 8 6
4 #3 # - 5

rall. al fine

rall. al fine

8 7 5 8 7 7 5 #
4 4 #3 #5 4 #2 #3 -

50.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from B-flat to C major in the final measure. Below the bass staff, there are fingerings and a key signature change: 7 #, — 6, $\frac{4}{2}$ — 6, $\frac{\#6}{4}$, $\frac{\#6}{4}$ 7, 6, 5 #.

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures of music with notes, rests, and accidentals (sharps and flats). The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It also contains several measures of music with notes, rests, and accidentals. The system concludes with a double bar line.

$\begin{matrix} 9 \\ \#7 \end{matrix}$ 8 0 $\begin{pmatrix} 6 \\ 5 \end{pmatrix}$ $\begin{matrix} 6 \\ 5 \\ 2 \end{matrix}$ $\begin{matrix} \#4 \\ \#5 \end{matrix}$ $\begin{matrix} \#6 \\ 4 \\ 3 \end{matrix}$ 8 $\begin{matrix} \#7 \\ \# \end{matrix}$ 6 $\begin{matrix} 4 \\ \#2 \end{matrix}$

The second system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with notes, rests, and accidentals. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It also contains several measures of music with notes, rests, and accidentals. The system concludes with a double bar line.

$\begin{matrix} 9 \\ 4 \end{matrix}$ $\begin{pmatrix} 8 \\ \#3 \end{pmatrix}$ $\begin{matrix} \#6 \\ \#4 \\ 2 \end{matrix}$ 6 $\begin{matrix} \#4 \\ 2 \end{matrix}$ 6

The third system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with notes, rests, and accidentals. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It also contains several measures of music with notes, rests, and accidentals. The system concludes with a double bar line.

$\begin{matrix} 4 \\ \flat \end{matrix}$ 6 $\begin{matrix} 6 \\ 5 \\ \#4 \end{matrix}$ 7 $\begin{matrix} 6 \\ 5 \end{matrix}$

Figured bass notation for the first system:

$\sharp 4$ 2 6 $b5$ 4 2 $\sharp 7$ $\sharp 6$ $b7$ \sharp $b6$ $\sharp 5$ \sharp 8 9 - $\sharp 7$ - 5 4

Figured bass notation for the second system:

$\sharp 7$ \sharp 5 $\sharp 6$ - 4 \sharp 9 - $\sharp 7$ 8 4 \sharp

51.

Figured bass notation and Roman numeral analysis for exercise 51:

(a) D^+ 7 $b5$ b $D^{\flat+}$ $-VI_6^{\times}$ 5 $\sharp 6$ $b4$ $\sharp 3$ $\sharp 6$ $b7$ $b5$ \sharp

(b) $B^{\flat+}$ $-VI_6^{\times}$ 5 $\sharp 6$ $b5$ $\sharp 7$ $\sharp 5$ \sharp B^+

(c) (d)

6 7 7 #6 #6 7 # #6 #7 #7 #

$\flat 5$ $\flat 5$ $\sharp 5$ #

$E\flat+$ $A+$ $A\flat+$ $E+$

$II+7- VI_6^{\times}$ $-VI_6^{\times} I7-$

5

52.

53. Ex. 28. Transposed a major second higher, may be regarded as a reply to this question.

54. Discords are divided into two classes, viz: —

I Essential and II unessential discords.

Essential discords comprise tetrads (chords of the seventh) primary and secondary, diatonic and chromatic; also, pentads (chords of the ninth) major and minor, primary and secondary, and diatonic and chromatic, including also, their derivatives, and various modifications.

Unessential discords comprise suspensions, rising or falling, and tied or struck, and their ornamental treatment; also, auxiliary notes, accented and unaccented, diatonic and chromatic, and various chords (modifications) which arise from their use.

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